JOURNAL OF THE INTERNATIONAL FOLK MUSIC COUNCIL

Vol. V January, 1953

EDITORIAL

On October 12th, 1952, we joined the vast throng of musicians and music-lovers from the whole world in offering congratulations to Ralph Vaughan Williams, our revered and much loved President, on his eightieth birthday. This is a fitting occasion for us to acknowledge our indebtedness and gratitude to this great English musician not only for the services he has rendered to the Council but for his unswerving faith in the music of the people and for the glorious way in which he has given expression to that faith in his own compositions. We are proud and happy that he honoured us by his presence at our recent Conference.

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The Council was founded in London in September, 1947, and it seems appropriate that after five years it should have returned to the scene of its birth. For this it is deeply indebted to the English Folk Dance and Song Society who received the Conference in its home at Cecil Sharp House, which has arisen phoenix-like from the destruction of war. We would like especially to thank the Director of the Society, Mr. Douglas Kennedy, and all his colleagues who spent themselves so tirelessly in the entertainment of the delegates.

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The Conference, in narrowing the scope of its discussion to the significance of folk music in the present day and to its role in education and recreation, succeeded, paradoxically, in extending the Council's circle of interest, and the participation of many eminent music educationists and of representatives of some twenty broadcasting organisations is particularly gratifying.

The Conference boldly—some would say rashly—prefaced its deliberations with an attempt to define folk music. In the definition of fundamental matters—and such is folk music—it is often not so much opposing points of view as variations in emphasis which tend to obscure the truth. On this occasion the differences of approach to the subject made it difficult for the Conference to commit itself wholeheartedly to an agreed formula. It may be, as our President suggested, that folk song like the proverbial elephant is recognisable to us, the members of the Council, when we come across it, but those not acquainted with the species may and often do accept substitutes that are less worthy and less long-lived. It is therefore right and proper that we should persist in our efforts to name the essential elements of folk music.

PROCEEDINGS OF THE FIFTH CONFERENCE OF THE INTERNATIONAL FOLK MUSIC COUNCIL

held at

CECIL SHARP HOUSE, LONDON

by invitation of the English Folk Dance and Song Society

July 14th to 19th, 1952

Members of the Conference

* Member of Executive Board

ALFORD, Miss Violet (Bristol, England)
ALLT, Dr. Greenhouse (London), representing Trinity College of Music
*ALMEIDA, Professor Renato (Rio de Janeiro), Secretary-General of the Brazilian National Folklore Commission, representing the Brazilian Government
ANDRAL, Mlle M. (Musée National des Arts et Traditions Populaires, Paris)
ARMSTRONG, Mrs. Lucille (London).
ARNBERG, Mr. Matts (Stockholm), representing Radiojanst, Sweden
ASPARUH, Mr. Hadzi Nikolov (Skopje, Yugoslavia)
AVRIL, Miss E. M. (London)

BAKÉ, Dr. Arnold A. (Netherlands and London University)
BAKÉ, Mrs. Arnold A. (Netherlands and London)
BARNETT, Mrs. H. A. Lake (London), representing The Folk-Lore Society
BARR, Mr. J. Gilmour (Glasgow), representing the Glasgow Education Department
BARTLETT, Miss Winsome (Totnes, England), representing the Music Department, Dartington Hall
BASSIN, Miss Ethel (Edinburgh)
BATCHELOR, Miss Diana (Norwich, England)
BAYLY, Mr. E. (Maidstone, England)
BEARUP, Mr. T. W., representing the Australian Broadcasting Commission
BENSON, Mr. Adolph (Sacramento, Cal., U.S.A.), member of Folk Dance Federation of California
BENSON, Miss Hildur (Sacramento, Cal., U.S.A.)
BISHOP, Professor John (Adelaide Conservatoire of Music, South Australia), representing the Australian Government
BLISS, Miss Kathleen M. Church (Surrey, England)
BOUCHER, Mr. E. W. J. (Belfast), Music Organiser of Northern Ireland Region, B.B.C.
BORNOFF, Mr. Jack (London), representing the International Music Council, UNESCO
BROCKLEBANK, Miss Joan (*see* Mr. C. R. Scott)
BROWN, Dr. M. E. (London)
BUDIARDJO, Miss S. (Indonesian Embassy, London), representing the Indonesian Government
BURFORD, Miss Freda (London)
BUTLER, Mrs. Jean (U.S.A.)

CALDER, Mr. Ronald (Glasgow), Acting Head of Scottish Music, B.B.C.
CAMPBELL, Mrs. John C. (Island of Canna, Scotland)
CASTELLANOS, Dr. F. X. (Mexican Embassy, London), representing the Mexican Government
CHAMBERS, Rev. G. B. (Carbrook, Norfolk, England)
*CHERBULIEZ, Professor A. E. (University of Zurich)
COLACICCHI, Professor Luigi (Rome), representing the Italian Government
COLLAER, M. Paul (Brussels), representing the Flemish Department of Belgisch National Instituut voor Radio-Omroep (N.I.R.)

COLLINSON, Mr. Francis (London)
CWRYS-WILLIAMS, Mr. G. (London), representing the UNESCO National Commission for the United Kingdom

DAHLSTRÖM, Mrs. Greta (Abo, Finland)
DAHMEN, Dr. Hermann J. (Stuttgart), representing Suddeutscher Rundfunk
DAL, Dr. Erik (Copenhagen)
DARINGTON, Mr. Howard J. (Salinas, Cal., U.S.A.), member of the Folk Dance Federation of California
DARINGTON, Mrs. Howard J. (Salinas, Cal., U.S.A.), member of the Folk Dance Federation of California
DAVIS, Miss Margaret (London), representing the Central Education Office, "His Master's Voice," Columbia and Parlophone
DAY, Mrs. Florence (Trowbridge, England)
DAY, Miss Pauline (Lusaka, Northern Rhodesia), representing Central African Broadcasting Station, Lusaka, and Southern Division of Native Affairs, Southern Rhodesia
DESMOND, Miss Astra (London), representing the Royal Academy of Music
DEVČIĆ, Mr. Natko (Zagreb), representing the Yugoslav Government
DEVČIĆ, Mrs. Natko (Zagreb)
DREWRY, Mrs. M. (London)

FIRFOV, Mr. Z. (Skopje, Yugoslavia)
FISKE, Dr. Roger (London), representing Schools Broadcasts, B.B.C.
FRASER, Mr. Norman (London)

GADD, Miss May (New York), Director, Country Dance Society of America.
GALLOP, Mrs. Rodney (London)
GOJKOVIĆ, Miss Andrijana (Belgrade)
GÖKYAY, Mr. Orhan Saik (Turkish Embassy, London), representing the Turkish Government
GOULD, Miss Doris (Chichester, England)
GURUGE, Mr. D. (Radio Ceylon)
*GWYNN WILLIAMS, Mr. W. S. (Llangollen, Wales)

HANNIGAN, Miss Mary (London)
HARVEY, Miss Ruth (St. Andrew's University, Scotland)
HAUGHTON, Mr. F. A. (Belfast)
HAYNES, Miss L. S. (London), representing the National Institute of Adult Education
HEFFER, Mrs. A. B. (London)
HOLST, Miss Imogen (London)
HORTON, Mr. John, H.M.I. (Monkseaton, Northumberland, England), representing the Ministry of Education
HOWES, Mr. Frank (London)
HUBER, Mr. W. S. (Zurich), representing the Teachers' Training College, Zurich
HUGHES, Mrs. Susanne (London), representing the British Council

JAMAR, M. H. (Oostham, Belgium), representing the Belgian Government, Flemish Section
JENKINS, Sir Gilmour, K.C.B., K.B.E., M.C. (London)
JONES, Rev. A. M. (Northern Rhodesia and London), representing the African Music Society
JONES, Mrs. G. I. (Derby), representing the Ling Physical Education Association
JONES, Mr. R. T. (Cambridge)

KANNEWISCHER, Dr. Georg (Munich), representing Bayerischer Rundfunk
KARPELES, Miss F. (London)
*KARPELES, Miss Maud (London)
*KENNEDY, Mr. Douglas N., O.B.E. (London), Director, English Folk Dance and Song Society
KENNEDY, Mrs. Douglas N. (London)
KORIAN-TERLECKI, Mrs. Tola (London)
KRAUS, Herr Egon (Cologne), President, German Music Teachers' National Association, representing German UNESCO Commission
*KUNST, Dr. Jaap (Amsterdam), representing the Netherlands Government
KUNST, Mrs. Jaap (Amsterdam)

LAMBERT, Mr. Richard S. (Toronto), representing Canadian Broadcasting Corporation
LANGEVIN, Madame Vige (Paris)
LANGNER, Herr Thomas-Martin (Berlin), representing RIAS, Radio Branch, U.S. Commission for Germany
LATADY, Mrs. Joan (Mass., U.S.A.)
LAWSON, Miss Joan (London)
LEVINE, Miss Honor (London)
LEWIS, Mr. John (Malvern, England)
LEWIS, Mrs. John (Malvern, England)
LI, Miss Mayblossom (Letchworth, England)
LLOYD, Mr. A. L. (London)

LOWE, Mr. John (Birmingham), Head of Midland Regional Music, B.B.C.
LUCAS, Dr. F. R. (London), representing Boy Scouts' International Bureau

MCCRINDELL, Miss Janet (Birmingham)
MCTAGGART, Mrs. K. (Ottawa), representing the National Museum of Canada
MALAYERY, M. M. (Iran Embassy, London), representing the Iran Government
MANSOORUDDIN, Professor M. (Dacca University, East Pakistan), representing the Pakistan Government
*MARCEL-DUBOIS, Mlle C. (Musée National des Arts et Traditions Populaires, Paris)
*MARINUS, Dr. A. (Brussels)
MATERNAGHAN, Mr. N. (Ballymena, Northern Ireland)
MAURICE, Miss M. (London)
MERRILL, Mr. Philip (New York)
*MICHAELIDES, Dr. Solon (Conservatoire of Music, Limassol, Cyprus), representing the Near East Arab Broadcasting Station
MILLIGAN, Miss Jean (Glasgow), representing the Royal Scottish Country Dance Society
MILLS, Mr. Henry (Bedford, England), representing the Rural Music Schools Association
MOBERG, Professor Carl Allan (University of Uppsala, Sweden), representing the Swedish Government
MOVERLEY, Miss Carol (London)
MULHOLLAND, Miss Patricia (Belfast, Northern Ireland), representing the Belfast Folk Dance Society
MYKLEBUST, Mr. Rolf (Oslo), representing Norsk Rikskringkasting

NADEL, Mr. Eddy E. (Cambridge, Mass., U.S.A.), Director, Harvard Folk Dance Society
*NATALETTI, Maestro Giorgio (Rome), representing Radio Italiana (R.A.I.)
NICOL, Mr. E. J. (Birmingham)
NITSOS, Miss Isabel (Sacramento, Cal., U.S.A.), member of Folk Dance Federation of California

O'H-ANNRACHAIN, Mr. F. (Dublin), representing Radio Eireann
ORTIZ, Dr. Ferando (Cuba), representing the Cuban Government
O'SULLIVAN, Mr. Donal (Trinity College, Dublin), representing the Government of the Irish Republic
OUWERKERK, Miss L. (Netherlands)
OVERVEST, Mr. J. M. van (Hilversum, Netherlands), Music Department, Algemeene Vereeniging Radio Omroep

PEEL, The Hon. Mrs. Home (London)
PENN, Miss A. V. (London)
PENN, Mr. S. E. (London)
PENN, Mrs. S. E. (London)
PHILLIPS, Mr. St. George H. (London)
PINON, M. Roger (Seraing, Belgium), representing the Belgian Government, Walloon Section
POOL, Dr. R. E. (Netherlands)

RAJARATNAM, Miss P. (London)
REISCHEK, Herr Andreas (Vienna), representing the Austrian Government and the Austrian Broadcasting networks: Rot-Weiss-Rot, RAVAG, West and Alpenland
RICHARDSON, Mr. J. F. (London)
RIVERA DIAZ, Professor Alejandro (Santiago), representing the Asociación Folklórica Chilena
ROBERTSON, Mr. Alec (London), Talks Department, B.B.C.
RUGGLES GATES, Mrs. J. (London)

*SANDVIK, Dr. O. M. (Oslo)
SCHMITZ, Herr F. (Cologne), representing Nordwestdeutscher Rundfunk
SCOTT, Mr. C. Russell (London), representing the Standing Conference of County Music Committees (alternating with Miss Joan Brocklebank)
SEEGER, Mr. Charles (Washington, D.C., U.S.A.), representing the American Folklore Society
SENIOR, Miss Doreen (Exeter, England)
SEXTON, Miss A. (London)
SHAW, Miss Mary (Haslemere, England), representing the International Council of Women
SHAW, Miss Muriel M. (Bournemouth, England)
SHAW, Mr. Patrick Shuldham (London)
SHIELDS, Mr. A. McC., H.M.I. (Aberdeen, Scotland), representing the Scottish Education Department
SINHA, Mr. M. (Bihar, India)

SLOCOMBE, Miss Marie (London), representing the British Broadcasting Corporation
SMITH, Miss Edna Clark (London)
SÖNMEZ, M. Nejat (Turkish Embassy, London), representing the Turkish Press, Broadcasting and Tourist Dept.

THOMAS, Mr. Mansel (Cardiff), Head of Welsh Music, B.B.C.
THORNE, Mr. Gordon (Manchester), Music Section, North Region, B.B.C.

VALINE, Mrs. V. (Sacramento, Cal., U.S.A.), member of Folk Dance Federation of California
*VAUGHAN WILLIAMS, Dr. R., O.M. (Dorking, England)
VESIAN, Miss E. E. de (London)
VOYSEY, Mr. A. (Maidstone, England), representing the National Federation of Young Farmers' Clubs

WALTERS, Mr. I., H.M.I. (Swansea, Wales), representing the Welsh Department, Ministry of Education
WATSON, Miss Gladys I. A. (Birmingham)
WATTS, Mr. Ed. (London), representing the Schools Music Association of Great Britain
WEXLER, Mr. A. (London)
WHITE, Mr. Eric W. (London), representing the Arts Council of Great Britain
WHITEMAN, Miss Elsie (Surrey, England)
WILLIAMS, Professor Mary (Durham University, England)
WILSON, Sir Steuart (London)
WOOD, Mrs. Michael (London)
WOODS, Mr. Rollo G. (London)
WOUTERS, Mr. Jos. (Hilversum, Netherlands), representing Radio Nederland Wereldomroep
WRIGHT, Mrs. A. (Mass., U.S.A.)

ZAW, U Khin (Burma), Director of Broadcasting, representing the Burmese Government

Conference Time-Table*

July 14th PLENARY SESSIONS

Morning Session.

Address of Welcome from the Chair by Dr. R. VAUGHAN WILLIAMS, O.M.
Chairman: Sir Steuart Wilson (United Kingdom).

A. M. JONES (Northern Rhodesia):
Folk Music in Africa.

CHARLES SEEGER (Washington, D.C.):
Folk Music in the Schools of an Industrialised Society.

Afternoon Session. Chairman: Sir Steuart Wilson (United Kingdom).

RENATO ALMEIDA (Rio de Janeiro):
Le Folklore et l'enseignement de la musique au Brésil.

DISCUSSION OF SUBJECTS IN SECTION 1.

July 15th.

Morning Session. Chairman: Sir Steuart Wilson (United Kingdom).

VIGE LANGEVIN (Paris):
L'enseignement de la musique et de la danse populaires françaises.

DOUGLAS KENNEDY (London):
The Educational Element in Folk Music and Dance.

M. MANSOORUDDIN (Dacca, East Pakistan):
Folk Songs in East Pakistan.

DISCUSSION OF SUBJECTS IN SECTION 2.

* The Sections referred to in the Time-table correspond with the Sections of the General Report: (1) Definition: General Principles: Present-day Significance; (2) Presentation of Material: General Education; (3) Musical Education; (4) Radio; (5) Gramophone Records: Films: Archives: Publications; (6) Festivals: Interchange of Dancers, Singers and Lecturers; (7) Support of Official and Public Bodies.

Afternoon Session.

Chairman: Sir Steuart Wilson (United Kingdom).

ADDRESS by SIR JOHN MAUD, K.C.B., C.B.E., Permanent Secretary to the Ministry of Education.

DISCUSSION OF SUBJECTS IN SECTIONS 1 AND 2 (continued).

July 16th.

Morning Session.

Chairman: Dr. Solon Michaelides (Limassol, Cyprus).

COMMUNICATIONS AND REPORTS BY REPRESENTATIVES OF BROADCASTING CORPORATIONS.

DISCUSSION OF SECTION 4 (Radio).

July 17th.

MEETING OF THE GENERAL ASSEMBLY OF THE INTERNATIONAL FOLK MUSIC COUNCIL.*

Chairman: Professor A. E. Cherbuliez (Zurich).

Afternoon Session.

Chairman: Professor John Bishop (Adelaide, South Australia).

A. E. CHERBULIEZ (Zurich):

Le folklore musical, sa fonction dans l'éducation.

IMOGEN HOLST (London):

Folk Music in the Education of a Musician.

FRANK HOWES (London):

The Influence of Folk Music on Modern English Composition.

DISCUSSION OF SECTION 3 (Musical Education).

July 19th.

Morning Session.

Chairman: Sir Steuart Wilson (United Kingdom).

ROGER PINON (Brussels):

La chanson folklorique comme introduction à l'étude de la poésie étrangère.

ARNOLD A. BAKÉ (Netherlands and London):

The Impact of Western Music on the Indian Musical System (with musical illustrations).

DISCUSSION OF SUBJECTS IN SECTIONS 1 AND 2.

ADOPTION OF REPORTS AND RESOLUTIONS.

Afternoon Session.

Chairman: Sir Steuart Wilson (United Kingdom).

CLOSING SESSION: ADOPTION OF REPORTS AND RESOLUTIONS (continued).

SECTIONAL MEETINGS

July 18th (Morning and Afternoon Sessions).

SECTION 3. MUSICAL EDUCATION.

Chairman: Professor John Bishop (Adelaide, N.S.W., Australia).

July 17th (Afternoon Session) and *July 18th* (Morning Session).

SECTION 4. RADIO.

Chairman: Dr. Solon Michaelides (Limassol, Cyprus).

July 18th (Morning Session).

SECTIONS 5, 6 AND 7.

Chairman: Mr. Douglas Kennedy (London).

* Report published in Bulletin No. 6.

OPENING SESSION

Address by

RALPH VAUGHAN WILLIAMS

President of the International Folk Music Council

I AM here to-day in a dual capacity. First, as President of the English Folk Dance and Song Society, I have the pleasure and honour to greet here the members of the International Folk Music Council, both from foreign parts as well as from this country, and to offer them a welcome to Cecil Sharp House. I have also the honour to be the President of the International Folk Music Council, and to thank the Director and Members of the E.F.D.S. for their hospitality; so I appear indeed to be welcoming myself.

The E.F.D.S., as I daresay you know, exists for the purpose of preserving and disseminating the Folk Songs and Dances of England in their traditional forms. This, our Society, under the able guidance of its director, Mr. Kennedy, has striven to do. As I imagine is the case in all similar societies, the disseminators and the preservers do not always see eye to eye. The disseminators are so anxious that the whole country should take a practical part in our discoveries that they are sorely tempted to put quantity in the place of quality. The preservers, on the other hand, are too apt to allow folk song and dance to become a dead art, an affair of libraries and dry discussion.

I venture to think that in our Society we have managed to keep the balance. We do not bother those people, especially the young, who come to enjoy themselves singing and dancing, with boring discussions on Origins and Modes and Comparative Folk Lore. On the other hand, we try to keep the scientific side strong so as to make sure that what these young people practise is genuine and not bogus. That is our ideal.

On reading through our latest report I have come to the conclusion that all our societies, including our English Society, are suffering from a bad attack of broadmindedness. This so-called "broadmindedness" is really a form of snobbery. We English are first-rate artistic snobs—we cannot believe that any artistic effort is good unless it comes from another country. This is called being "broadminded," with the result that we get all our painting from France, all our music from Germany and all our dancing from America; and moreover it gets diluted in the process so that the result is neither good English nor good foreign. This shows itself particularly in the tendency to call everything, whether song or dance, which is popular, "folk song or dance."

I have no quarrel with popular music, but I do feel that our International Council should confine itself to what is truly traditional. Of course there must be border-line cases—traditional dances which have acquired non-traditional tunes, and traditional tunes which have become allied to non-traditional words. But this does not affect the main question as to the distinct cleavage between the true folk song composed *by* the people and the popular song composed *for* the people. It is the former with which this Council has to deal.

It was, I think, Lord Haldane who said that he could not define an elephant but that he knew one when he saw it. I feel the same with folk song, and for the moment we will leave it at that.

In the course of the many formidable essays to which we are to have the pleasure of listening during this conference there will probably be acrimonious discussion

on this point and may I not be there to hear. I want to enjoy folk songs and not to quarrel about them.

And this brings me to another point which I gather from our report. As I have already said, the duty of a Folk Song Society is not only to preserve but to disseminate. As preservers it is our duty to place on record, whether by print, manuscript or the gramophone, everything which we can pass as genuinely traditional; but when it comes to the question of dissemination we must discriminate. The people whom it is our mission to make acquainted with our folk music are not experts. They have, and quite rightly, no interest in variants and parallels and folk lore. What they want to do is, like your President, to enjoy the songs and dances. Now what are they to enjoy? I believe and I think we all believe, that we wish folk song and dance to be better known because it makes people acquainted with beauty—or at all events, to find out by practical experience what is beautiful in their own lives. I believe that folk music has in it the possibilities of the greatest and purest beauty. But of course there are dull songs and dances, just as there are dull people who have passed them on in former generations. Indeed, when we get to the border-line cases we find material which is actually cheap and vulgar.

Now there is a tendency at present to think that everything that is danced in the village hall or sung in a public house is FOLK, and therefore to be encouraged. This is another fatal example of dangerous broadmindedness. Even if we went back two hundred years, when folk song existed in all its purity, we should be much disappointed if we imagined that every festive labourer would roll home singing "John Barleycorn" or that every heartbroken swain would console himself with "The Green Willow," or that every seduced young woman would nurse her baby to the tune of "A Bold Young Farmer." If we should have had to discriminate then, much more must we discriminate now.

Our duty then is twofold. Only that which is genuinely traditional must be preserved, and all that must be recorded in our libraries and museums; but only that which has the germs of great art must be let loose on the simple-minded public whom we invite to sample our wares.

Mr. Natko Devčić (Zagreb) and Dr. Renato Almeida (Rio de Janeiro) replied on behalf of the delegates and thanked Dr. Vaughan Williams for his address.

Miss Karpeles greeted the delegates and announced that messages of good wishes had been received from the United States Ambassador, the National Radio of Peru, and from the following Correspondents:

Professor Otto Andersson (Finland)
Señora Isabel Aretz (Argentine)
Dr. H. v. d. Au (Germany)
Professor Bronson (U.S.A.)
Dr. Burchenal (U.S.A.)
Mr. Clive Carey (U.K.)
Dr. Duncan Emrich (U.S.A.)
Dr. Gerson-Kiwi (Israel)
Professor Grigorian (Persia)
M. Guilcher (France)
Dr. Gurvin (Norway)
Dr. Hickmann (Egypt)
Mrs. W. Hodges (U.S.A.)
Mr. Clement Hosking (Australia)
Rev. Dr. Percy Jones (Australia)
Professor R. Katzarova (Bulgaria)
Mrs. Gertrude P. Kurath (U.S.A.)
Signor A. G. Malavasi (Italy)
Professor Laszlo Lajtha (Hungary)
Dr. Meertens (Netherlands)
Mr. S. Notohadinegoro (Indonesia)
Mr. Kiem Pauli (Germany)
Senor Andrés Sas (Peru)
Mr. Hugh Tracey (South Africa)
Professor M. A. Vasiljević (Yugoslavia)
Professor Sandor Veress (Switzerland)
Dr. K. P. Wachsmann (East Africa)
Professor Evelyn Wells (U.S.A.)
Professor W. Wiora (Germany)
Dr. Herbert Wiseman (U.K.)
Mlle Louise Witzig (Switzerland)
Professor Danica Yanković (Yugoslavia)
Professor Ljubica Yanković (Yugoslavia)

GENERAL REPORT *

Presented to the Fifth Annual Conference of the International Folk Music Council, July 14th to 19th, 1952

The object of this Conference is to study the significance of folk music (by which is to be understood dance as well as song) in the general cultural life of to-day, to consider its particular role in education and recreation and to discuss methods of furthering its practice.

The Council acknowledges with gratitude the many reports and communications that have been received from members (see p. 34). In order to facilitate discussion the salient points have been extracted and are embodied in this general report under the appropriate headings.

SECTION 1

DEFINITION AND GENERAL PRINCIPLES: PRESENT-DAY SIGNIFICANCE

1. DEFINITION.

Any discussion on the subject of folk music must be prefaced with an attempt to reach some measure of common agreement in defining the term; otherwise misunderstandings are likely to arise. The task is not an easy one as is evidenced by the many different conceptions that have been held ever since the dawning consciousness of folk song in the Romantic era of the late eighteenth century. It must be conceded that "folk music is a part of the whole fabric of music" (Bassin) and that it is sometimes difficult to draw a dividing line between "folk" and "art" music, as for example in the Wayang dances of Indonesia (Notohadinegoro). Nevertheless, the interpenetration of folk and art music is not inconsistent with the concept of a distinctive type. In Europe it is normally the popular song that is confused with folk song, yet genuine folk music may be said to have far more affinity with classical music, at any rate so far as its quality of endurance is concerned.

Mr. Kiem Pauli has pointed to the distinction between genuine folk songs (*Volkslieder*) and popular songs (*Volkstümliche Lieder*) as understood by him:

> "We name genuine folk songs those, mostly in dialect, that have come originally from the people themselves, anonymously, from the poetic instinct dormant in the subconscious mind of a community rooted to the soil. . . . They are bound to the locality whence they originate. When they migrate . . . they throw down fresh roots. They then undergo a change in dialect and sometimes a variation in tune. However individual a folk song may be it is capable of modification when it is transplanted on favourable soil. . . . By popular songs we mean those, written by poets and composers, which either strike the popular note or imitate it so successfully that they are absorbed by the people and achieve wide circulation. . . . But neither popularity nor wide circulation indicates their genuineness. . . . They never succeed in reflecting the individuality, the characteristics of different peoples or climes . . . as do genuine folk songs. There is no difference between the way a Tyrolese or a Hamburg singer renders a song such as 'Sah ein Knab ein Roslein stehn'."

* Apart from slight editorial changes the report is printed in the form in which it was presented to the Conference. To it have been added a summary of the discussions (printed in smaller type) and the decisions and resolutions adopted by the Conference (printed in italics).

The "Charter of Brazilian Folk Lore" finds the basis of folk lore "in the way people think, feel and act, preserved by tradition and imitation" and not "directly influenced by erudite circles," but the Charter also recognises as folk lore "other phenomena without a traditional basis, anonymous or no, provided that they have collective acceptance and are essentially popular ('folksy')" (Almeida).

Collective acceptance must certainly be regarded as a feature of folk music, but some qualification would seem to be necessary, unless it be contended that wide popularity at any given moment constitutes in itself a criterion of the genuine folk character of a song or dance—a contention that is refuted by Mr. Pauli. A song that has been composed for stage or cinema does not automatically change its character by becoming popular, nor for that matter does a folk song cease to be a folk song when it is only the few who know and sing it.

Folk music has many times been defined as music that has been submitted throughout a number of generations to the moulding process of oral transmission. This definition ignores the question of origins and implies that folk music is the product of evolution and is dependent on the circumstances of continuity, variation and selection.* The Council would do well to consider whether or not this definition is acceptable.

Two points not covered by the definition are:

(1) The length of time that must elapse before a composition acquires a folk character;

(2) Whether folk music is the product of a particular class or social stratum (see also Part 6).

It would seem that no categorical reply can be given to these two questions, but that the answer will vary at different periods and in different countries according to the circumstances prevailing at the time.

The Conference did not agree with Mr. Kiem Pauli's contention that dialect was necessarily a characteristic element of folk song.

As regards the definition of folk music, considerable divergence of opinion was expressed and the subject was discussed at three separate sessions. Several members, particularly those from non-European countries, felt that the definition did not allow for the spontaneous emergence of folk music, and they did not agree that it was necessary for a song to pass through many generations for it to be classified as a folk song.

Dr. Kunst (Netherlands) cited a song of recent composition by a known author, which had been brought into Holland by the German Army of occupation and had passed into the common repertory of the Dutch people. They regarded this as a folk song, although it had been known only a short time.

Miss Karpeles (London) was of opinion that the adoption of a song into common currency, even though it was born of a strong emotion of the community, did not turn it immediately into a folk song. However, in a community in which the folk song tradition was strongly established—and by that she did not mean that it was static—extraneous material could be very quickly absorbed and become part of the tradition. New shoots were always springing up, but there must be a traditional basis which was the product of many generations.

Mr. Kennedy (London) thought it depended upon the level of human feeling from which the song emerged. He would accept certain emanations of a short duration as "folk" if they emerged from a deep emotional level of group feeling.

Professor Almeida (Rio de Janeiro) could not accept the definition, which, he affirmed, did not apply to the Americas. Where Europe and Asia might speak of centuries, they

* In Parts 2, 3 and 4 of this Section, these principles will be considered in relation to the practice of folk music in the present day.

could only speak of years. In Europe, folk song had been crystallised, but this was not the case in America, where it was constantly changing. To him folk songs were what the people accept and sing, and he instanced European songs that had been taken over by the Brazilians and had become folk songs.

Mr. O'Sullivan (Dublin) and other speakers said that folk songs did not become crystallised until they were written down and became known in that form. M. Collaer (Brussels) added that even then the song did not become static because the traditional singers knew nothing of the notation. He would consider as an authentic folk song of a region that which was accepted by a majority of people in that region. Several other speakers emphasised the changing nature of folk songs, particularly the Rev. A. M. Jones (North Rhodesia) in speaking of the music of Africa.

Other points raised in the discussion were:

(*a*) The suitability of the expression "moulding."
(*b*) The fact that oral transmission applies to music other than folk music: U Khin Zaw (Rangoon) pointed out that in Burma classical as well as folk music was subjected to oral transmission as there was no written music.
(*c*) The extent to which origins can give the clue to definition: Mr. Mansooruddin (Dacca, East Pakistan) said that in his country music was evolved by unlettered people, among whom it was a living organism. M. Pinon (Seraing, Belgium) thought we should not delve too deeply into origins; that the *niveau* of cultivation was not a satisfactory test and that we should endeavour to recognise folk song by its exterior form.
(*d*) The distinction between rural and city folk-lore: Mrs. Tola Korian-Terlecki (London) described the latter as backyard folklore, and thought it would be difficult to find a definition that would cover both types.

Other definitions suggested were:

"The individual and personal reaction of an untutored mind to an emotional situation" (Mr. I. Walters, Wales), and "All music other than art and commercial music which is performed in the particular style of a community" (Mr. A. Wexler, London).

The chairman, Sir Steuart Wilson, in summing up the discussion of the first session, said that any definition or description of folk music must take into account its relation to the different civilisations from which it sprang, and that where it was a living entity and capable of change it must be judged by different standards than would obtain in countries where it had been crystallised by means of notation and recording.

At the second session a resolution which had been prepared by a small drafting committee was submitted to and considered by the Conference. (The following gives the original wording of the resolution with the verbal amendments proposed by members of the Conference inserted in square brackets.)

"Folk music traditions, of which song, dance and instrumental music are manifestations, grow within the [*or*, a] framework of oral transmission.

They are an expression of the deep feeling of the community from which they emerge. Their principal characteristics are:—

(*a*) collective acceptance;
(*b*) a functional purpose;
(*c*) a continuity which preserves [*or*, establishes] the traditional style;
(*d*) a selectivity which preserves [*or*, determines] its quality;
(*e*) the capacity to change.

This capacity to change may manifest itself as a gradual change of the same basic material through succeeding generations: or as a continuous and spontaneous modification of [*add*, and an embroidering on] existing forms and a continuous and spontaneous creation of new ones."

Mr. Howes (London) suggested that since folk and art music have the same impulse behind them, "functional purpose" was either unnecessary or should be further defined.

The CHAIRMAN said that the draft resolution would be redrafted in the light of criticisms and suggestions received.

The following Resolution was finally ADOPTED nem. con.:

> *This Conference, deeming it impossible at the present stage of knowledge to define folk music to the satisfaction of all scholars, accepts the following provisional declaration:*
>
> > *Folk music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, variation and selection.**

The Rev. A. M. JONES (Northern Rhodesia) said he had not wanted to voice his opinion, until a vote had been taken, but he felt that the definition was biassed by Western thought, in that it did not mention the possibility of the spontaneous creation of folk music. Miss KARPELES (London) replied that the definition was intended as a minimum statement which could be applied to folk music in all parts of the world. It applied to the genus of folk music rather than to any particular instance of it.

2. THE MAINTENANCE OF CONTINUITY.

Many of the authors have drawn attention to the various influences which are causing a break in the continuity of the lives of the people and are threatening the existence of folk music. There are "political and industrial movements, the growing ease of communication and the migration of men seeking work" (Wachsmann); there is the increasing urbanisation of village life; there are the various forms of mechanised music; there are social cleavages (Pauli) and furthermore there is the introduction of universal education (Dal). In this connection the following observation from Finland is significant:

> "In the thinly populated parts of the country, with their scarce communications with the outer world, the tradition was kept up because all teaching took place at home with only an annual inspection by the parson and sacristan" (Dahlström).

The effect of these various influences, to which must be added the impact of an alien culture, can perhaps be seen most clearly in the music of the indigenous populations of Africa (see Jones), Asia (see Baké) and Australia (Hosking).

And above all there is the radio. Miss Bassin says of the highlands and islands of Scotland:

> "Nowadays remoteness has been conquered by faster transport, handicraft is giving way to electricity and the long quiet evenings have been invaded by radio."

And Dr. Sandvik of Norway:

> "The radio has become a formidable rival to traditional song. Every minute of the day the children can hear music from remote places, and in the long run this may destroy the sense of the national musical mother-tongue."

However, the purpose of this Conference is to consider in what way some of the products of civilisation, particularly education and radio, can be turned to the

* La Conférence, estimant qu'il est impossible au stade actuel de nos connaissances de donner une définition de la musique folklorique qui puisse satisfaire tous les chercheurs, accepte les déclarations provisoires suivantes:

> La musique folklorique est une musique qui a été soumise au processus de la transmission orale. Elle est l'objet d'une évolution qui dépend de circonstances lui assurant à la fois continuité, variation et selection.

advantage of folk music. A number of authors have shown how this can be and is being done, as will be seen in the later sections of this report.

In the meantime we can take comfort from the almost miraculous persistence of tradition which manages to survive despite the most adverse circumstances.

The Conference ACCEPTED without comment the statements contained in this sub-section.

3. The Principle of Variation.

In its traditional state folk music is never static but is subject to constant variation. This is not to imply that folk music is unlicensed and lawless and that it is entirely dependent on the whim of the individual singer, dancer or instrumentalist. Folk music obeys laws none the less compelling for being unwritten, and the folk musician, however much he may give play to his individual expression, normally keeps within the bounds set by tradition, except when there has been a sudden break in that tradition.

To what extent should this principle of variation be recognised in the attempts to revive folk music and to transplant it from one social context to another?

By the act of noting or recording folk music we are hindering its evolution. Is this desirable, and if the answer is in the negative, are there any steps that can be undertaken to overcome the crystallisation of folk music?

On the other hand, are we justified in consciously altering the material, whether to bring it into keeping with modern times or for any other reason?

Several speakers expressed the view that the evolution of a song was not being hindered by its publication, since there are still traditional singers who would not be influenced by the printed copy. Others spoke of the importance of emphasising that the printed form of the song was only one of many, all of which might be equally authentic.

Mr. Shuldham Shaw (London) deplored the conscious alteration of folk song to fit in with general principles of music teaching. He had known adjudicators at Music Festivals who had deducted marks because traditional singers had departed from the printed copy.

4. Selection of Material.

When folk music is dependent for its continued existence entirely on oral tradition the process of natural selection operates freely. Not only the repertory itself but the individual variations of items within that repertory are constantly subject to the verdict of the community. The accretions and modifications made by the individual do not outlive him unless they meet with the approval of his fellows.

At the present day the process of natural selection operates less freely. The people are no longer dependent on themselves for their own recreation, but it is laid on for them by the many organisations and individuals who are busy catering for the public amusement. Then again there are waves of fashion which affect unsophisticated people to a degree unknown when communities were more self-contained and tradition had a stronger hold.

The adoption of "Makwaya" in Central Africa (see pp. 36–39) is an extreme case, but in most countries of the world a "neo folk music" of some kind is ousting the older tradition.

One of the most important and perhaps the most difficult problems confronting the Council is to decide what should be its attitude towards this "neo folk music." Should we welcome it as a sign of development, the outcome of natural selection? Or should we regard it as the result of a break with tradition and an enemy to it?

And if the latter, can we by our influence strengthen the hold of authentic folk music? On the other hand we must beware of preserving archaic forms for the sake of their quaintness, a quality which leads to exploitation by touristic agencies (Hoeburger).

There is furthermore the question of selection within the repertory of authentic folk music. Are we justified in thinking that there may be a bad as well as a good tradition and that not every song or dance noted from a traditional performer is of equal value? Should selection play a part in our conscious propagation of folk music?

The Belfast Folk Dance Society shows a course of evolution which may indicate that "neo folk music" is only a passing phase:

> "Some time ago dances with obvious foreign influence were brought into line with Irish modes and Irish tunes were used for them, so that in some country districts the Lancers and such like were regarded as equally traditional with the unadulterated Irish folk dance. However, the revival of the national spirit in Ireland in the twentieth century has led to the separation of the native dances from these hybrids."

U Khin Zaw (Rangoon) spoke of the flood of Western music, particularly dance music, that was invading Burma, sometimes with fake Burmese accompaniments added. He wished it could be banned, but the gramophone companies found it a profitable proposition. Burmese poets and musicians with traditions rooted in the soil of their country had written songs based on folk rhythms and tunes. So long as these fulfilled the requirements of folk songs, he would accept them as folk song proper, which he felt was timeless in the sense that it could be born any minute.

Mr. O'Sullivan (Dublin) said that our attitude with regard to selection must depend upon the circumstances of time and place and that no definite conclusions could be reached. When, with our knowledge of the authentic, we come across the newer folk music and we think it contrary to the older tradition, we should not encourage it, but in some countries we cannot have any real effect on what may happen.

Dr. Kraus (Cologne) similarly recommended that our task should be to preserve the old folk songs and to accept the new so long as they present something valuable and it did not cause a break with the old and good tradition.

With regard to selection within the repertory of authentic folk music, the Chairman, Sir Steuart Wilson, said that selection must play a part in the conscious propagation of folk song, and it was our pupils who would suffer if our selection was bad. In fact, they took that risk when they became our pupils.

5. Present-day Significance.

Before considering the means by which folk music can be imparted, we should consider without prejudice whether folk music has any significance for us at the present day. Is it dependent on the conditions in which it was involved, or is it an enduring form of artistic expression?

It is the belief of Ente Nazionale Assistenza Lavoratore that folk music is a living entity and that the most developed way of life can be grafted on to it, for it is linked with the human organism and is identified with the natural rhythm of man. As such it counteracts the artificiality of modern life in which man is forced to adopt a rhythm which is not his own and which wears out his nervous system. There is a strong tendency towards inertia produced by the fatigue of industrial labour, which the worker seeks to allay by stupefying his body and mind. This lethargy, cunningly exploited by private enterprise, has led to the development of multiple forms of passive amusement which have penetrated not only into the

life of the workers but of the whole population. These forms of amusement are harmful because they carry on into leisure the very process of spiritual numbness which is the result of highly organised work. A return to the traditional ways of recreation is an antidote to these empty and passive forms of amusement and a release from the processes of mechanisation which tend to reduce more and more man's creative capacities (Malavasi).

Many other authors have pointed to the good results of folk music. There is its influence on art music, its value in musical education and its use in the study of literature: subjects which call for separate discussion. There is the general sociological approach (Goron): and more specifically the unifying effect on the peoples of the world (Hosking and Hodges): its place in developing an understanding of history and geography (Darington and Goron): and so on.

These consequences might however be considered as by-products rather than as the ultimate aim of folk music. In other words, the practice of folk music is not merely a means to an end, but it is worth doing for its own sake without any ulterior motive.

The Conference ACCEPTED without comment the statements contained in this sub-section.

6. Homogeneity.

The question of the present-day significance of folk music is bound up with the nature of the community. There exists in the world the ironic situation that a homogeneous community is conducive to the expression of individuality whereas a heterogeneous community such as is produced by an industrialised society tends to standardisation. Signor Malavasi rightly says that "the man of to-day has lost all sense of community and his mode of life places him in a desolate condition of loneliness even though he may live among the masses of great cities." Is it in an attempt to cover up his loneliness that he strives after uniformity with his fellows?

We know that folk music flourishes best in a homogeneous community, and although it has suffered from social cleavages it may be that it will itself ultimately provide a means of narrowing the breach in society. Being a natural and fundamental form of expression it has the capacity of appealing to people at all levels of cultural development.

Several authors provide evidence that the practice of folk music by the more educated sections of society has had a stimulating effect on the traditional exponents of the art, and the strengthening of the live tradition has in turn kept the "revival" from becoming over-stylised and precious (Kennedy).

The Belfast Folk Dance Society tells much the same tale of folk dancing in Northern Ireland:

> "In this century general interest has been awakened in our country dancing and it is the town-dwellers who have given it a new lease of life. They have formed folk dance societies and from them are now carrying the dances back to the country through the Women's Institutes, Farmers' Unions and various Youth organisations, thus arousing fresh interest among the country people. Perhaps one of the reasons why the dances never entirely died out is the close link between the town and country in Northern Ireland. Most town-dwellers are not many generations removed from rural life."

The way is pointed by Mr. Pauli, who says:

"Only if we remain humble and close to homely things can we eventually influence matters of world-wide importance. Whoever cultivates the deeply-rooted native element in his own little circle, whoever co-operates with fundamentally sound human beings by means of fundamentally genuine folk songs, exerts an influence far beyond the confines of his native land. . . . The more firmly a people is rooted in its native soil, the more easily will it understand the individuality preserved by other peoples, in conjunction with whom it will offer resistance to the continually crushing process of mass production and levelling that to-day annihilates the divinely ordained diversity of the world."

The Conference ACCEPTED without comment the statements contained in this sub-section.

SECTION 2

PRESENTATION OF MATERIAL: GENERAL EDUCATION

1. Presentation of Material.

The method of the presentation of folk music is of great importance, both as regards its teaching and its performance. It would be difficult and perhaps inadvisable to draw up any hard and fast recommendations in view of the many diverse conditions and circumstances, but an exchange of views will be valuable, and it may be that from them some general principles can be deduced to which all would agree.

The subject is dealt with in some detail by Mr. Kennedy (see p. 48) who discusses among other things:

(*a*) The organic as against the mechanical approach, and the presentation of the song or dance as a complete entity.
(*b*) The value of acquiring folk music by means of oral tradition and the standardisation consequent upon obtaining knowledge through the printed page.
(*c*) The need to replace mental concepts by the "primitive intuitive avenue to direct experience."
(*d*) The loss of spontaneity owing to exaggerated attention to form and well-drilled action.

This last point raises the question of what is to replace the discipline of tradition once it has been broken. In this respect the following observation of the Belfast Folk Dance Society is of interest:

"Criticism has sometimes been passed on the technique of Irish dancing because it is too polished, but it is interesting to note that when the dances are taken back to the country, the old people are pleased to see that the meticulous detail they remember has not been lost."

Mr. A. L. Lloyd (London) compared the organic as opposed to the mechanical approach to folk music with that of the jazz enthusiast who used the printed music merely as a basis for improvisation and ornamentation. He felt that folk music even when written down could be treated in the same way. Other speakers agreed that this was in the spirit of tradition. The Chairman, Sir Steuart Wilson, on the contrary, considered that Mr. Lloyd had presented a false analogy in comparing sophisticated treatment with traditional reverence.

With reference to the discipline of tradition, Miss Bassin (Edinburgh) said that this could be conscious as well as unconscious, and she gave examples from the Isle of Harris

in Scotland, where song was acquired unconsciously, but the dance was consciously taught: the people wanted to dance correctly.

Mr. KENNEDY (London) said that Scotland and Ireland still had the living tradition of song and dance in many parts of the country. It was a different question when only fragments remained. Patience was then needed. It must be a slow process like growing new shoots. A style must be allowed to develop and criticism should not be given at too early a stage.

Various matters raised by other authors are set out below:—

(*a*) The evils of mass production:

Mr. Kiem Pauli points to the danger to folk song of mass-production. He instances the alpine yodel which expresses so much when it is sounded over the hills by a solitary herdsman, but which loses its meaning and value when it rings out in a hall from the throats of five thousand members of a yodelling club.

The Conference AGREED that mass-production which might lead to uniformity was to be deprecated.

(*b*) Style of singing:

Mr. Kiem Pauli suggests that the desire to "sing finely" is unfavourable to the original simplicity of the folk song, for it may mean leaving the soil of native art without attaining the reaches of trained "high art."

The Conference AGREED that a trained voice was not necessary for the singing of folk songs but that concert singers should not be discouraged from singing them.

(*c*) Accompaniment to song:

Dr. Sandvik claims that "the sense of the qualities of a traditional melody is harmed when it is always presented with an accompaniment; and its free rhythm loses much of its life when it is cut up by measure." And Mr. Horton cites unaccompanied singing together with its association with bodily movements, whether in dancing or in the performance of manual tasks, as the "immemorial disciplines of the folk singer," which may serve as "valuable correctives to the limpness that frequently overcomes the folk music torn from its natural setting and transplanted into an alien culture."

The Conference AGREED that unaccompanied singing amongst children is to be encouraged. It should however be recognised that some songs, e.g., the more modern ones, lend themselves to accompaniment more readily than others; and that in some countries an accompaniment is an essential part of the song.

(*d*) Instruments for dance accompaniment:

Several authors report that the folk dance societies in their respective countries cultivate the playing of the fiddle for dance accompaniment to the exclusion of the accordion. Miss Bassin suggests that the preference of dancers for "semi-musical" instruments can be explained by appreciation of the quality of performance. A person of real musical talent will play whatever instrument comes to hand, but a good fiddler, if he is available, will give greater satisfaction than, say, a melodeon player. Mr. Darington writes: "People of to-day are accustomed to full orchestration of their music and a single instrument sounds forlorn to them." He suggests the gradual introduction of records of a single instrument, thereby educating people to derive pleasure from a simply played melody and to keep the rhythm of the dance without a heavy bass instrument.

(*e*) Song gatherings, choirs and bands.:

In many countries folk music plays an important part in their activities.

About 250 recorder and flute bands in New South Wales, Australia, make use of folk music (Hosking).

Miss Witzig describes the work of the Schweizerische Vereinigung für Volkslied und Hausmusik which holds a week-end gathering for singing and music-making every three months. Mrs. Dahlström gives an account of the choirs and string bands in Finland which have formed a corporation, Finlands svenska sång-och musikförbund, with a central administration in Helsingfors.

(*f*) Use of the mother-tongue:

Several authors, notably from Scotland and Ireland, urge that children should be taught to sing in their mother-tongue. The following extract from a Memorandum to Schools, issued by the Scottish Education Department, is supplied by Mr. Shields:

> "The importance of Gaelic music in the Scottish cultural heritage should not be overlooked. In areas where Gaelic is the vernacular language, Gaelic songs will naturally occupy a prominent place in the school curriculum. In other parts of the country too, even where affinities are not marked, pupils should be brought to appreciate the haunting beauty of Gaelic songs, though sung necessarily in translation."

(*g*) Repertory:

The Scottish Education Department advises that "traditional Scottish songs should find their due place in all schemes of work. At present, the repertory of Scottish songs is generally limited to a few of the more popular, but not necessarily the best, examples. It is encumbent upon the teacher of music to ensure that his pupils acquire an extensive and intimate knowledge of the songs of the Scottish people and that they can sing them in a worthy manner. "

(*h*) Presentation in the initial stages:

Some thought needs to be given to the initial presentation of songs and dances both from the point of view of subject matter and manner of presentation. Mr. Darington advocates the use of material that is simple but interesting. He also suggests that music in minor key is unpleasant to Western ears until they have been educated to accept it. Professor Andrés Sas also calls attention to the aversion felt by certain social classes in Peru towards modal music which they hear as minor and find "sad."

The Conference AGREED that since the modes constitute a natural form of musical expression the teaching of modal tunes to children should present no difficulty and should be encouraged.

(*i*) The teaching of dances on a regional, national and international plane:

M. Goron advocates that priority be given to the dances of the region to which the people belong, but he warns against maintaining a narrow regionalism. He says: "We must provide young people with an introduction to the means of expression of other human groups, thus leading to a knowledge of one another: a knowledge which is necessary to national life." At the same time, specialisation must be preserved. We must at all costs avoid unification and uniformity and ensure that the dances of every region shall retain their characteristics and their identity."

He adds: "Apart, therefore, from the specialisation at regional level, there is created a common national fund. Would it not be possible, with the help of UNESCO, to create a common international fund on the same pattern with specialisation at national level?"

M. Douai advocates teaching on an international plan, in which dances should not be studied according to their national, and still less their regional aspects. Each country should attempt a synthesis and pay attention to the common basic characteristics of the dance, rather than to their external differences.

Miss LAWSON (London) disagreed with these views, saying: "It has been proved time and again at International Folk Dance Festivals and by the creation of national operas and ballets that folk music and dance have a vital part to play in the education of both amateur and professional musician and dancer, because genuine folk song and dance do reveal something of a particular country's traditional background and thus any art product deriving from such sources should have greater life than another rising from purely academic principles. It is for this reason that in the teaching of folk music and dance it is extremely dangerous to attempt a synthesis and to teach according to an international plan. The fruits of such a generalisation already exist in the highly specialised technique of the classical ballet, which is the result of a continual moulding and generalising of forms, steps and poses of the folk dance, so that it is now almost impossible to recognise the spontaneity and rhythm of the folk in the dancing of the ballet. Characteristic traits are also usually missing in the dances performed by amateur groups who practise international folk dances, because these people generalise in the polkas, valses, pas-de-basques and so on, and make them all look alike, disregarding the fact that every country, sometimes every district, possesses its own very distinctive style of performance and rhythm."

Mr. KENNEDY (London) said that we did not want to discourage people from performing the dances of another country, but there was a danger in the attempts of some organisations who tried to capture the style and spirit of the dances of many different countries at the same time. We should start with the dance that was natural to the people and establish this before seeking wider experience.

The Conference AGREED that an appreciation and understanding of folk dance must come in the first place from the dances of one's own particular region. Any synthesis of the folk dances of the various countries was strongly to be deprecated.

(*j*) Association with costume:

In Switzerland the revival of folk dance is mainly due to the Schweizerische Trachtenvereinigung, founded in 1926, whose object is primarily the preservation and re-introduction into present-day life of the many forms of regional costumes.

(*k*) Association with seasonal festivals:

Mr. Horton writes:

"The very fact that folk music comes into existence as an element in a culture made up of inevitable agricultural and domestic cycles, all with their varied manual crafts; of Christian and pre-Christian festivals, and of social patterns little known and regarded to-day: all this makes for a sense of artificiality in the process of maintaining the folk music tradition. That it why it is worth taking pains to present folk music, not as a series of broken fragments, whether in the guise of lesson material or concert items, but in some form of organic unity. Certain seasonal festivals—Christmas, Easter, Midsummer and Harvest among them—might be made occasions for recalling appropriate songs and dances, and perhaps for providing a welcome variation on the school music festivals that have been established all over the country."

2. Folk Music in Schools.

Modern educationists are aware of the undesirability of adopting "school subjects" which have no relation to the child's normal life and which tend to create a cleavage between the child's home and school life. This has a bearing on the teaching of folk music. The importance of the culture of folk music in the home is recognised by the Schweizerische Trachtenvereinigung (Witzig). Dr. Sas reports that among the Indian population in the country districts of Peru the same songs are sung at school and in the family. In this case it is not the school songs that penetrate into the family but the national folk music which absorbs all the normal musical activities of the school—the natural consequence of the gregarious life.

Reports are not sufficiently complete to give a comprehensive survey of the extent to which folk music is encouraged by the education authorities and is included in the normal school curriculum. The desirability of its inclusion appears in most cases to be taken for granted, with the proviso that the teachers have enthusiasm and know their subject.

Mr. O'Sullivan points to the useful function of the Music Organisers, and M. Douai suggests that the music teachers are the people best qualified to give instruction in folk dancing.

M. Douai sees folk dancing as an antidote to the school curriculum with its purely intellectual content which has no place for the exercise of the imagination, for dreams and for creation; and this view is supported by Mr. Kennedy with his denunciation of the intellectual approach to folk music.

Recommendations with regard to folk music in schools are included in the report of the meeting of Section 3.

SECTION 3

MUSICAL EDUCATION

1. Folk Music in General Musical Education.

Professor Cherbuliez* gives the following reasons for including folk music in general musical education:—

(i) Folk music is highly suitable material for the musical education and the development of the faculties of children and young people.

(*a*) Folk melodies are, by their very nature, absolute monodies intended to be sung or played without any accompaniment. In spite of their obvious artlessness and instinctive ingenuousness, they often follow artistic rules which are implicit and, consequently, easy to learn, to understand and to commit to memory.

(*b*) When folk music has an authentic accompaniment, which may be either melodic or harmonic, it is generally easy to find in it simple examples either tonal or modal, which are easy to execute or even improvise.

(*c*) Folk music achieves the perfect union between word and melody, between meaning and means of expression in sound. In folk music diction is clear and precise, the correlation between the cadence of the text and that of the melodic and rhythmic pattern is close and organic without being in the least erudite.

(*d*) Folk music gives the child an opportunity to learn simply and unconsciously the content of melodic substance and more especially the function of melody in respect of a tonal or modal centre.

* This summary was amplified by Professor Cherbuliez in a paper which he read to the Conference.

(*e*) Folk music is the ideal method for conveying musical rhythm to the child, together with its laws and possibilities, either as representing a rule, a rigorous order in the successive duration of sound, or as representing individual or collective freedom from these durations, as a means of expression and differentiation.

(*f*) Folk music provides the child's mind with a valuable opportunity to grasp, without abstract, theoretical or erudite explanations, the essence of the work of art, the entity from the point of view of melody, harmony and rhythm, which is represented by the slightest little authentic folk melody.

(ii) Folk music is an excellent means of developing the child's aesthetic sense. It can be shown, by putting the instinct in motion, that it is possible to deepen several aspects of musical taste.

(*a*) It is possible to demonstrate time, balance and economy in the use of technical and artistic material in music, seeing that a folk song is often a model in these respects.

(*b*) It is particularly important, and this is something within the child's range of understanding, to convey to him through his instincts, without the use of technical terms and reference to professional points of view, how and why folk music, though in every instance a separate creation, has the inherent quality of appealing to the "people," of being understood by all.

(*c*) Furthermore, a folk tune, while characterised by its general appeal, permits of an individual manner of execution, provided the performer is able to respect its general appeal.

(*d*) By adopting this method, it would be possible to educate the child's instincts so as to enable him to distinguish instinctively rather than consciously (there is no fear of the latter especially with children) between the different positive or negative aesthetic values, such as the beautiful, the natural, the rationally expressed, and their opposites.

(iii) Folk music represents an effective way of stimulating all the creative and imaginative forces in the child. The simplicity and ingenuousness of the child have their exact counterparts in the simplicity and ingenuousness of folk music, where creative fantasy plays the same part as in the child's mind.

(iv) Folk music offers one of the finest opportunities to instil in the hearts of young people the feeling of local patriotism, realisation of their cultural heritage, respect for healthy traditions, attachment to the district, the country, the people, the nation.

(v) Folk music is perhaps the best method of stimulating the idea of the need for, and possibility of, inter-human and inter-national relations in the child's mind. It prepares the way for the natural, instinctive recognition of the folk heritage of other nations; it suggests the cultivation of an international and supra-national way of thinking, not only as a possibility but as a duty on the part of both nations and individuals, in order to promote mutual understanding and friendship. This aim may easily be superimposed on the solid foundation of the deep-seated attachment of the individual to his native land.

The Conference endorsed these statements.

Resolution Proposed by Professor Cherbuliez.

The International Folk Music Council proposes to encourage and organise, through both national and international agreement, the introduction of folk music at all stages of general and musical education, both public and private, in order to establish in the hearts of children and of the world, a common basis of musical and

aesthetic education which will be both patriotic and international. Folk music may thus play its part in the reconstruction of a world tormented by wars and universal catastrophes, divided by irreconcilable (or so-seeming) ideologies, and weakened by a collective anguish and an arid materialism.

The Conference AGREED that the resolution should be amended to read:—

The International Folk Music Council proposes to encourage and organise through both national and international agreement the introduction of folk music, especially that belonging to the country concerned, in all stages of general and musical education.

It further AGREED that the Resolution as amended should go forward as a recommendation to the meeting of Section 3.

2. Folk Music in the Education of a Musician.

Miss Holst* deems that folk music is an essential part of the training of a professional musician for the following reasons:

(i) It helps the future composer to learn the musical idiom of his own language (an instructive lesson which has to be learnt as early as possible in life).

(ii) Folk songs help the future singer to recognise the need for making his words sound inevitable, and folk dances help the inexperienced player or conductor to achieve a rhythmical continuity.

(iii) The future musicologist needs practical experience of the modes before embarking on the perils of editing early polyphonic music, where the problems are all too often approached from a harmonic point of view.

(iv) The future teacher needs to be able to dip into an inexhaustible supply of short, simple tunes that have an unfailing vitality of their own.

(v) And all practising musicians need to be reminded that the same fundamental essentials in music are shared by the inspired composer at the height of his powers and by the beginner struggling to learn his notes; folk music is the perfect reminder that greatness in music is not a matter of length and complexity but of directness and economy.

The Conference endorsed these statements.

3. The Influence of Folk Music in Art Music.

One of the outcomes of folk music in musical education is its influence on composition. Mr. Howes deals with the subject from the point of view of English contemporary composers (see p. 52). Other contributions are made by Professor Almeida (see p. 45) and by Dr. Sandvik, who speaks of the influence of folk music on the Norwegian composers Grieg, Kjerulf and Svendsen when it was discovered by Ludvig M. Lindemann in the mid-nineteenth century, and again in modern times in the music of Groven, Sparre Olsen and Saeverud. To these should be added the significant observation of Signor Malavasi that:

> "Wherever the vital fluid of art music becomes isolated and dried up in a merciless formalism it operates its power of renewal, sending down new roots as deep as possible into the immeasurable patrimony of the folk spirit, and there finds new strength and splendour."

* This summary was amplified by Miss Holst in a paper which she read to the Conference.

4. Folk Music in the Education of a Dancer.

The International Folk Music Council has always contended that folk music covers dance as well as song and other forms of music, but owing perhaps to its specialised nature the use of folk music in the education of a dancer has barely been touched upon. Yet with the wonderful example of the Yugoslav State Ballet, to mention but one instance, this would appear to be a subject of some importance. The Conference may feel that it is too big a question to ventilate at this meeting and that it should be referred to a meeting of specialists.

The following extract from a communication by Señora Aretz is of interest:

> "The National School of Argentine Dancing created in 1949 has at present 43 classes for the teaching of classical and folk dancing and some 1,180 students. To attain to the professorship of folk dancing requires a course of three years of study, with 12, 14 and 13 hours of weekly study respectively. The basic matter of the three years is: Folk dancing (theory and practice) and *zapateo* (tap and clog). As supplementary subjects, the first year includes folk lore, history of Argentine art, theory, solfège, guitar, choral singing, and religion or ethics (this last subject being obligatory in all the institutes and schools of the country). The second year comprises, besides basic subjects, folk lore, history of Argentine art, pedagogy, theory, solfège, drawing, guitar, choral singing, and religion or ethics. The third year comprises folk lore, musicology, Argentine folk lore (instruments, music and the history of dances), guitar, drawing, choral singing, religion or ethics, theory and solfège. There are also extra-mural courses for students and past students in folk-style piano playing, creole and indigenous instruments."

The Conference AGREED to recommend to the Executive Board that time should be set aside at a future conference for the discussion of the role of folk dance in the education of a dancer.

The following Resolutions proposed by the meeting of Section 4, through its Chairman, Professor J. Bishop (Adelaide, S. Australia), were AGREED by the Conference, and referred to the Executive Board for action.

1. *This Conference, convinced that a knowledge of folk music is the basis upon which should rest the musical education of the ordinary citizen as well as the specialist musician, urges that at all stages of education the use of traditional music should be encouraged. It further believes that, in the case of the greater number of teachers, both in primary and secondary schools, and of students in the training colleges, the necessary background of folk lore is lacking.*

2. *It is generally agreed by the members of this Conference that every person should have a deep store of the traditional music of his own country upon which he can draw.*

3. *In the case of the school teacher, such a store would enable him to pass on this heritage by oral transmission.*

4. *The Conference considers that the following suggestions should be noted by those who are directly concerned with their content:*

   (a) *Teachers should be encouraged to include a great variety of folk music in the primary schools, with a stress on the folk music of the children's native land or environment.*

(*b*) *A wider practice of unaccompanied singing of folk songs is urged, particularly in the teaching of folk songs to children. Where accompaniment is considered desirable, the addition of melodic and folk instruments should be sought. It is considered that too often the character of the folk song is destroyed by ill-conceived pianoforte accompaniment which is out of keeping with the simple directness of the melody itself.*

(*c*) *As all musical training of children should be closely connected with folk music the Conference notes with warm approval the use of folk melodies for sight reading and aural training class work, and hopes that such a use may be extended.*

(*d*) *In the teaching of foreign languages and social studies, the use of folk music of other countries should be given greater consideration.*

(*e*) *The choice and presentation of the folk music material of a country should not be out of harmony with the tradition of that country.*

(*f*) *The Conference regards folk music as an ideal means of avoiding a break at any time in the musical education of the school boy or girl, and regards it as essential that the secondary school teachers should possess the ability acquired through the practical experience of folk music to maintain this continuity.*

(*g*) *Training college authorities should be asked to provide courses in folk music and to give greater consideration to the training of the school musician so that he may have a sound and usable knowledge of folk music.**

(*h*) *Attention should be paid to the significance of the folk dance as an integral part of the social and recreational life of the school child, and not only as part of a physical or a musical training in the school.*

(*i*) *Interest in playing for traditional dancing should be stimulated among youth and adults, both in the execution of the dance and in the appreciation of the beauty of the music itself.*

(*j*) *The principals of music academies should be asked to give serious consideration to the value of folk music in the training of musicians.*

(*k*) *It is recommended that the resources of national folk music bodies should be made more widely known and generally used.*

(*l*) *The Conference appreciates the fine work that broadcasting organisations give to educationists in their wise use of folk music material in schools' broadcasts, and asks them to extend this service wherever possible. It also considers that radio presentation of nursery song and traditional melodies to child listeners are a vital contribution when both mother and child are envisaged as receiving the broadcast together.*

(*m*) *The gramophone companies should be urged to issue a greater number of recordings of authentic folk music.*

(*n*) *An appeal should be made to composers (and publishers) to consider the use of folk music material in compositions specially designed for school and young adult use, such as cantatas and ballad operas and instrumental pieces for group playing.*

(*o*) *The Council might consider drawing up a list of songs found valuable for various age groups in its constituent countries, and of publishing a catalogue of such songs, giving sources of publication, as an appendix to the proposed International Song Book.*

* The clause here given has been modified to include a proposal of Professor Almeida.

SECTION 4

RADIO

The following resolution proposed by Radio Zagreb is referred to the Conference for consideration:

In order to promote international understanding by means of a knowledge of the folk arts (songs, dances, instrumental music and customs) of all countries, the Folk Music Department of Radio Zagreb proposes the establishment of a special commission of the International Folk Music Council, the activities of which shall be:

(1) To collect information about the recorded folk music that is in the possession of broadcasting corporations.

(2) To propose to the broadcasting corporations:

(*a*) the systematic recording of folk music, where this has not already been done;

(*b*) the arrangement of programmes of folk music with commentaries.

(3) To assist the exchange of recordings and programmes of folk music between the various corporations.

(4) To organise conferences of representatives of broadcasting corporations for the discussion of matters concerning folk music in radio performances.

Consideration of this resolution, which was amplified by M. Natko Devčić on behalf of Radio Zagreb, was preceded by the reading of reports from representatives of broadcasting organisations and general discussions (see the following pages).

Report by

Miss Marie Slocombe (London)
(*Librarian, Recorded Programmes, B.B.C.*)

I have been asked to open this morning's proceeding with a very brief report on folk music and broadcasting in this country. Before I begin I should like to say—and I know I speak for my other BBC colleagues who are here as well—that we welcome this Conference as a great opportunity for us, not only to discuss our own problems in this field with our broadcasting colleagues from overseas, but also to listen to your general debates, from which we are learning a great deal to help us in that part of our work which is concerned with folk music.

The BBC does in fact concern itself with the dissemination of folk music in a number of different ways and at several different levels. And it is right that it should even feel a special responsibility in this, since we wield a medium which by its nature is one of the most potent to destroy some of the conditions which have fostered folk music in the past. It is not easy to isolate this element in our programmes and to quote statistics, as folk music is apt to appear to many programmes not so labelled. During last year, 1951, however, in the BBC's general services for home listeners, some 50 hours were given up to the direct presentation of traditional music. This figure refers to the broadcast services covering the country as a whole. In addition, our Regional Home Services naturally devote a considerably larger proportion of time to folk music, since they are more concerned with reflecting the interests and character of a particular area. I should explain that we have here the three services for the whole of the British Isles—what we call the Home, the Light and the Third Programmes, and we have also six Regional Services which provide their own independent programmes, although, of course, they contribute to and, if they wish, draw from the basic Home Service as well. In these Regional Services, and particularly in the three National ones, Northern Ireland, Scotland and Wales, folk music is given a very important role. It is interesting to note that the Regional Programmes have,

among other things, initiated series of exchange programmes of folk music with foreign countries. Specialised programme services such as Children's Hour, Schools and Forces Educational Broadcasts also transmit programmes of, or about, folk music. And the BBC Third Programme has provided an opportunity for broadcasts on folk music and allied subjects in a more serious and sustained manner than would otherwise have been possible, both on the anthropological and on the musicological side.

All this still leaves out of account a great many programmes in which folk songs and tunes appear alongside composed music, in vocal settings, or in choral or orchestral arrangements. Perhaps these are most important of all, as they may reach a wider audience than some of the folk music programmes announced as such. Like Monsieur Jourdain discovering he had been talking prose all his life, some of our listeners may discover only belatedly (or not at all) that some of their favourite tunes are examples of what we call "folk music." Another outstanding example of the incidental introduction of folk music through a programme of a different character is the series "Country Magazine." This has been broadcast fortnightly since 1942 and, though mainly a talks programme on country matters, contains in each edition a folk song. They have been so popular that Francis Collinson, who collected and arranged the songs, has recently prepared a separate series of programmes of the songs alone.

The BBC is also vitally interested in the collection of folk music in the field. At last year's Conference in Yugoslavia I spoke of a collecting scheme which was then being planned. This scheme is now in operation under the direction of Mr. Brian George; since April we have had two BBC collectors at work in the field, using portable and transportable tape machines and working without being bound by programme schedules. The recordings we make will be preserved in permanent form, used in broadcast programmes and made available for study purposes and for exchange.

In this work the BBC is seeking the co-operation of the main societies and institutions who have a learned interest and experience in these matters. The University of Edinburgh, for instance, which is itself sponsoring field recording work, has promised collaboration and also the Folk Institute of Scotland. The Irish Folk Lore Commission has from the first been of the greatest assistance, and the English Folk Dance and Song Society, apart from other forms of help and advice, has seconded to us for the work of collecting a member of its staff, Peter Kennedy. The BBC is entering the field as a collector because we are impressed with the sense of urgency which is felt by all, and because also we are convinced of the value of this material for broadcasting, either directly or indirectly, as well as of its intrinsic value.

We are deeply interested also in the possibilities of exchanges of records with other countries, since the needs of broadcasting demand that we build our library of folk music on an international and comparative basis. We shall be the more interested in exchange as our own collection grows, and if at present we appear somewhat slow in the operation of exchanges, this is because we are obsessed with the urgent need for *collection*. Second only to that comes the preparation of catalogues which are a necessary preliminary to exchange on any organised scale. Although we have already our own channels of exchange, both of programmes and recordings, with our broadcasting colleagues abroad, we welcome whatever the Council can do, and whatever this Conference can achieve, in facilitating and widening such opportunities in the field of folk music.

Summary of Report

by M. Paul Collaer

(*Music Director, N.I.R., Brussels*)

For the past three years the Belgian National Broadcasting Service has been assisting as follows in the diffusion of authentic folk music in its Flemish broadcasts:

(1) A fixed sum out of the budget for the records library has been set aside for recordings of folk music obtained through the normal trade channels. If such records exist in Belgium they are obtained there, otherwise they are purchased abroad.

(2) If such records have not been issued by the trade, but have been made by ethnological institutions or broadcasting companies, the Belgian Broadcasting System requests copies which it obtains either for payment or in exchange for others. In this way the Belgian Broadcasting System has built up a wide network of correspondents covering many nations and regions.

(3) Particular attention has been paid to journeys of discovery. Agreements have been made with individual explorers to obtain recorded copies of sound tracks of films brought back from their travels.

(4) Explanatory notes are requested from specialists in musical ethnography; these are used in assigning a place to the recordings received and in commenting on them.

(5) A special catalogue of ethnological and folk lore recordings has been prepared for specialists who request it.

(6) All these recordings are carefully studied in order that they may be presented during special regular broadcasts. The latter last 45 minutes and are repeated once: Wednesday from 21h.15 to 22h.00 (twice monthly) and Saturday 15h.15 to 16h.00 (also twice monthly).

(7) Research into and recording of Belgian folk music is done methodically. The National Broadcasting Service broadcasts a nation-wide request for information regarding places where songs handed down by oral tradition are still sung. Recording vans then proceed to these places.

(8) Broadcasts are made of songs transcribed during the 19th century and published in various collections. These are followed by questions which aim at finding whether these songs still exist in popular tradition. If they do, they are immediately recorded locally in the version handed down by tradition. This method has enabled continuous contact to be maintained with villagers and country folk.

Mr. Andreas Reischek (Vienna), representing the four Austrian Broadcasting networks, spoke of what had been done to save Austrian folk lore. He gave an account of the great folk song meetings of traditional singers organised by the Austrian Broadcast during the years 1934–37 and of the series entitled "We are learning folk songs," which was broadcast from a big concert hall. He also spoke of what had been accomplished since 1945 by the four Austrian networks, instancing the organisation of folk instrument competitions, brass music competitions and meetings of country singers. Mr. Reischek ended with a plea for international exchanges of broadcast folk music programmes.

Dr. Georg Kannewischer (Bayerischer Rundfunk, Munich) described the weekly programmes of folk music which were carried out with great care by the Bavarian Radio. He said: In the preparation of these programmes the director of the Folk Music Department makes excursions into the country, rehearses with local brass bands and gives advice to vocalists and groups of singers. He collects songs as sung in the peasant's family, in the inns and in small communities, and through the radio these songs have been given fresh life. The performers called on by the radio are genuine folk singers and musicians, farmers and farm labourers and others engaged in country employment. The Bavarian Radio helps in other ways to further musical culture in rural districts. It arranges and finances gatherings for music-making, distributes copies of the music that is performed and helps local bands to replace bad instruments by new ones. The Radio co-operates with the collectors of folk songs, music historians, amateurs and societies. At the head of the present-day folklorists is Kiem Pauli, and in addition there are Annette Thoma, Peinkofer, Seidl and Fanderl. Song festivals are held and meetings are arranged with schoolteachers, bürgermeisters, clergymen and all interested people. It also endeavours to make Bavarian listeners acquainted with the songs of all nations. In this connection Dr. Kannewischer asked for the assistance of Conference members in the exchange of songs.

Dr. Dahmen (Süddeutscher Rundfunk, Stuttgart) brought greetings from the German Folk Lore Commission and the Folk Song and Dance Society of the University of Bonn. He said that the German broadcasting corporations maintained close contact with the folk lore institutions. Their material included folk music noted direct from traditional sources and programme notes recorded by musicologists. He regarded it as the duty of

radio organisations to preserve folk music by means of recordings, to appeal to listeners for information, to help collectors and to popularise authentic folk music by means of broadcasts.

Dr. Fiske (Schools Broadcasts, BBC, London) described the work of the Schools Broadcasting Council and the "Listen with Mother" series, which had done much to revive the habit of the mother's singing these nursery songs and rhymes to her children. He realised that the songs were not all authentic folk songs in the accepted sense. In Primary Schools for children from 7–11, the printed music of songs, the majority of which were folk songs, appeared in the pamphlets which were distributed to schools. In the Secondary Schools for children of 11 and upwards folk song was often used in the Musical Appreciation classes and children were taught to trace the relationship of the folk song to art music, not only of this, but of other countries. A piano accompaniment was generally used with the songs.

Mr. Kennedy (London) spoke of the close and happy relationship which existed between the English Folk Dance and Song Society and the BBC, but gave one instance of lack of co-operation in the "Listen with Mother" series. Parents who normally sang the traditional versions of the nursery rhymes were now being told that these were "wrong," because they were different from those they heard from the BBC (i.e., the composed nursery rhymes that were sometimes used in this series).

Mr. R. S. Lambert (Canadian Broadcasting Corporation, Toronto) said that in the schools broadcasts for which he was responsible he had to consider folk music not only in connection with music teaching, but as a means of developing a sense of national unity amongst the many European races which composed the population of Canada. Folk music, songs and dances played a part in social studies, comprising history, geography, etc. New immigrants, numbering 100,000, arrived each year bringing their own national music and customs and these were used to explain the ways and manners of children in other countries as well as in other parts of Canada. Historically, too, folk music was an instrument for welding into a national consciousness the histories of the peoples of Europe, particularly by the use of folk song in dramas relating to historical episodes or characters. He strongly recommended this use of folk song in social studies as well as in the study of music.

Dr. Egon Kraus (Cologne) described broadcasts in Germany similar to the "Listen with Mother" series mentioned by Dr. Fiske. Another broadcast feature was "Open Singing" in which everyone could join in. Since 1947 gatherings had been held in which groups of young people sang together songs from traditional sources.

Mr. Wexler (London) asked, on behalf of the listening public, for more performances of folk songs in the traditional style. He also asked broadcasting organisations to record outside their own countries in the remoter corners of the world.

Mr. Shuldham Shaw (London), speaking as a concert singer of folk songs, recommended performances at various levels. He thought there was room for both traditional and trained singers, and, provided the concert singer sang with sincerity and humility, he could not see why he should be debarred from singing what he liked.

Miss Senior (Exeter) made a plea for more singing games and skipping rhymes, including material from other countries.

Miss Karpeles (London) suggested an International Folk Music Festival on the air.

Maestro Giorgio Nataletti (Radio Italiana, Rome) presented in the form of a printed booklet an account of the folk music activities undertaken by the Centro Nazionale Studi di Musica Popolare, which had been created by Radio Italiana in collaboration with the Santa Cecilia Academy. These include a general documentation of Italian folk music; the establishment of national archives of folk music; the study and collection of folk music; and the organisation and encouragement of festivals and concerts, and lectures on folk music and dance. In short, the centre takes every opportunity of promoting a better knowledge and appreciation of folk music.

Mr. GIDEON ROOS (Director-General, South African Broadcasting Corporation) presented the following statement*:

Before the advent of broadcasting nothing much was done to trace, systematise and preserve the folk tunes scattered over the wide expanses of South Africa. The SABC considers it an important part of its task to preserve this cultural heritage of the country and has already succeeded to a not inconsiderable extent in making the folk tunes a small but important part of its daily programme output.

At least a quarter of an hour per day is devoted to this music which is broadcast under the title of Boeremusiek, which being literally translated means rural music or the music of the farmer. During recent years this music has not escaped the influence of modern jazz and a few years ago the SABC initiated a country-wide organised search for all the remaining folk tunes with the idea of preserving them in unadulterated form, in the central library. Nearly 500 new tunes have already come to light as a result of this fresh search and we hope to unearth many more. They are being arranged, photostated and recorded by the SABC in the traditional style, and will, we hope, form a permanent and valuable addition to the programme output of broadcasting in our country.

An interesting counterpart of this development is the tremendous resuscitation of folk dancing in South Africa in which many of these folk tunes are used.

Mr. T. W. BEARUP presented the following statement* on behalf of the Australian Broadcasting Commission:

The Australian Broadcasting Commission has recently made a series of recordings of the music of the Australian aborigines. The original recordings were made with a portable wire recorder under the direction of Mr. Colin Simpson on behalf of the ABC. Some were made at or near Oenpelli Mission in Western Arnhem Land, others at the Government Aboriginal Settlement of Delissaville, and others at Melville Island on the other side of the Clarence Strait from Darwin. These recordings provide examples of a music different from any other in the world. Steps are being taken by the University of Sydney and other bodies to record the song-cycles and rituals of the aborigines before they disappear. To-day it is still possible to find in Aboriginal Australia a music which is entirely untouched by Western influences. Copies of these recordings have been made available to the International Folk Music Council.

The Conference AGREED that the resolution presented by Radio Zagreb (*see p.* 25) *should be referred to the meeting of Section 4 together with other suggestions which had arisen from the communications and discussions.*

The following resolutions were subsequently presented to a plenary session of the Conference by Dr. SOLON MICHAELIDES, Chairman of Section 4:

This Conference strongly recommends the formation of a Committee of the International Folk Music Council with the following terms of reference:

(*a*) *To collect information about the recorded folk music that is in the possession of broadcasting corporations and national institutions specialising in folk music.*

(*b*) *To co-operate with broadcasting corporations and national institutions specialising in folk music*

(*i*) *in the methodical recording of authentic material in the field of folk music, especially in countries or regions where this is not already being done;*

* Presented, but not read.

(*ii*) *in the preservation in permanent form (e.g., by the making and preservation of matrices, etc.) of this authentic material or of any other valuable material already in existence;*

(*iii*) *in the dissemination of authentic folk music through the medium of sound and visual broadcasting and films, by facilitating the preparation of radio programmes with suitable presentation, and by the exchange of material, either "live" or recorded, between these various organisations.*

This Conference further recommends:

(*a*) *That this Committee should meet at least once a year.*

(*b*) *That the majority of the members of the Committee should be at the same time members of the International Folk Music Council and representatives of broadcasting organisations.*

(*c*) *Although for efficiency and economy the committee should be small, it should nevertheless be as broadly based as possible, and it would be desirable for its membership to be changed fairly often within the framework of the Council's Constitution.*

(*d*) *It is considered imperative that the committee should work in close co-operation with existing organisations such as the European Broadcasting Union in order to avoid duplication.*

(*e*) *In regard to finance it would be necessary for an official approach to be made by the Council to the broadcasting organisations and other bodies concerned, inviting them to make contributions, since the representatives attending the Conference were not empowered to commit their organisations to such action, although they could endeavour to obtain a favourable response when the official approach was made.*

The Conference ADOPTED the Report of Section 3 and referred the resolution and recommendations to the Executive Board for action.

SECTION 5

PRESERVATION OF MATERIAL: ARCHIVES: GRAMOPHONE RECORDS: FILMS: PUBLICATIONS

1. Preservation of Material.

A discussion on collecting comes outside the scope of this Conference, but the subject cannot be entirely ignored, for the preservation of material is essential to its future practice in an age in which tradition is liable to so many vicissitudes. We should therefore consider the concluding paragraph of Dr. Sas's communication:

> "Folk music motifs do not endure for ever even though some appear to have a long life: they are constantly transforming themselves . . . or they may completely disappear as in the case of the Negro folklore of Peru. It is therefore of the greatest importance that they should be collected quickly and in the best possible way. It is high time that the responsible authorities realise that both the life and the material of folk music are much more precarious than those of archaeology. The earth preserves more safely than man. Archaeological work can therefore wait but not the collection of folklore."

Collection is, however, only one step in the preservation of folk music which is alive only when it is sung, danced and played. In the following paragraphs, the

various means of preserving folk music will be discussed in relation to their effectiveness in promoting its practice.

The Conference AGREED with the view expressed by Dr. Sas.

2. ARCHIVES.

In many countries, the idea is gaining ground that folk music archives are not only for the few scholars and experts, but that they may render valuable services in spreading a knowledge of folk music and of guiding public opinion on questions of authenticity.

Mrs. McTaggart, in an account of the folk music activities of the National Museum of Canada, speaks of the need of a permanent musicologist to transcribe and make available the accumulation of records. She proposes the setting up of a folk music society with the Museum as the focal point.

The Institute of Musical Investigation of the University of Chile has been active in the collection and recording of folk music since 1943. This research work has culminated in a programme of cultural displays, and the holding of special courses for the teaching of authentic folk songs and dances so as to make them part of the repertoire of amateur and professional musicians alike (Lavin).

The Music Research Scheme financed by the Colonial and Development Welfare Funds and administered by the Uganda Museum, has extended its activities beyond preservation and research. In the Music Room of the Uganda Museum traditional music is performed by the attendants. Visitors may try any of the display specimens of musical instruments, and the members of the African staff are eager to give information. The public has taken advantage of these services. 87 per cent. of the visitors are Africans who represent the whole range of Uganda's diversified social structure (Wachsmann).

The following recommendations proposed by the meeting of Section 5 through its Chairman, Mr. Douglas Kennedy (London), were APPROVED by the Conference and referred to the Executive Board for action:

(*a*) *That folk music archives are in a position to give valuable service in spreading a knowledge of folk music and of guiding public opinion.*

(*b*) *That when instruments are displayed in museums, a gramophone record and description of the instrument should be available.*

(*c*) *That the above recommendations be brought to the notice of Museums and Archives.*

3. GRAMOPHONE RECORDS.

The need for more records of genuine traditional singers and instrumentalists is stressed by a number of authors.

It should be noted that the Schools' Record Library of New South Wales, Australia, which lends gramophone records to the schools, orders every recording of folk music contained in the catalogue issued by the recording companies (Hosking).

Miss M. D. DAVIS (London), representing the Central Education Office, "His Master's Voice," Columbia and Parlophone, gave an account of the Gramophone Company's production of folk music records. She said that the Company recognised the necessity of preserving folk music and the value of making it readily available in permanent form. Through its Central Education Office it had already produced about 60 records of English

folk dances and 20 of folk songs, almost all of which had been made since 1946. These records had been issued under the auspices of the English Folk Dance and Song Society and were made under Mr. Douglas Kennedy's direction. Several records had also been made under the auspices of the Royal Scottish Country Dance Society and the Company was now similarly co-operating with the Welsh Folk Dance Society. In addition, there were in "His Master's Voice," Columbia and Parlophone catalogues many traditional songs and dances not recorded under the auspices of any official body, in which the emphasis was on popularity rather than on authenticity. The overseas branches of the Company, which exist in almost every country in the world, could make available in their own catalogues any records from the English lists, but the choice of records was naturally left to the branches concerned. As regards the folk music of countries outside Great Britain, there were a number of recordings of traditional music which were obtainable by special order in this country because they were pressed at the Hayes factory. There was, however, some difficulty in recognising the authenticity of this music and even in some cases of being able to decipher the information given on the labels and in the catalogue. Miss Davis said that as editor of the Educational Catalogue, she was continually searching for information about the foreign folk music recordings available in this country. Her office also acted as a General Information Bureau to teachers and students, etc. Her Company was actively co-operating in the compilation of the International Catalogue of Recorded Folk Music which was being undertaken by the International Folk Music Council.

Mr. Wexler (London) considered that proper gramophone records were essential because no written record however ingenious can give a complete impression of the music. Our resources, human and financial, were small and therefore the most urgent tasks of collecting should be tackled first, especially in those corners of the world that have hitherto been neglected. He would like a comprehensive list of priorities to be drawn up.

Miss Karpeles (London) cited a number of series of non-commercial recordings that had been issued by learned bodies, and Mrs. Campbell (Canna, Scotland) mentioned the Linguaphone series of traditional Gaelic songs which her husband had recorded in Barra.

Mrs. Hughes (London) said that the British Council sent English music records issued by the Central Office of Education to all its overseas libraries.

The Conference AGREED that every effort should be made to produce more records of authentic folk music.

4. Films.

The use of films in imparting a knowledge of folk dancing demands consideration.

The Conference AGREED that the value of films in the study of the dance was self-evident, and that the matter should receive further consideration.

5. Publications.

The need for reliable and practical text-books is stressed by various authors. It may be noted that in Ireland the bulk of arrangements of Irish folk tunes are published not by commercial firms but by the Government Publications Sales Office (O'Sullivan).

Madame Vige Langevin (Paris) and M. Roger Pinon (Brussels) proposed the following resolution:

> "The I.F.M.C. recommends that for the teaching of folk song and instrumental folk music, besides authentic documents recorded on the spot, the teachers should have recourse to recordings and books which have been specially prepared for educational purposes and in which the material offered is guaranteed to be authentic."

The Conference AGREED that this resolution should be referred to the Executive Board as a desideratum.

SECTION 6

FESTIVALS: INTERCHANGE OF DANCERS, SINGERS AND LECTURERS

1. Festivals.

Festivals can take three forms:

(*a*) Gatherings of participants for their own enjoyment.
(*b*) Performances for the public.
(*c*) Competitions.

In most countries, one form or another appears to have a place among the folk music activities.

The value of Festivals as a means of arousing an awareness of "authenticity" and stimulating interest in music of the old tradition should not be overlooked (Jones, O'Sullivan, Wachsmann).

The use of Festivals in encouraging the songs and dances of minority groups residing within a country, e.g., Australia and the United States, is stressed by a number of authors (Darington, Hodges, Hosking).

With regard to international festivals held under the auspices of the Council, Dr. Burchenal proposes that these should be held every five years and should be devoted to authentic folk music by folk groups and that there should be a total avoidance of stage performance or dramatised presentation. She further suggests that at Conferences held annually in the interim between Festivals that there should be authentic presentations of the folk music of the country with supplementary communications and discussions.

Miss Bassin (Edinburgh) paid tribute to the work of the late John Murray Gibbon in the organisation of Folk Festivals throughout Canada on behalf of the Canadian Pacific Railway.

The Conference AGREED on the value of Festivals as a means of stimulating general interest and of strengthening waning traditions. At the same time it recognised the dangers of artificiality and professionalism which may arise from public performances.

The Conference further AGREED to pass Dr. Burchenal's proposal to the Executive Board for consideration.

2. Interchange of Dancers, Singers and Lecturers.

This would be a valuable means of promoting a knowledge of folk music on an international basis, but no definite proposals have been made. Mr. Haughton reports on a visit to Germany of Youth Service specialists from Northern Ireland and of the interest in folk songs of the British Isles shown in German Schools and Youth Clubs.

No specific recommendations were made by the Conference.

SECTION 7

SUPPORT OF OFFICIAL AND PUBLIC BODIES

It would be useful to consider ways in which folk music might be encouraged by official and public bodies. These include: Unesco; Government Departments; Municipalities; Universities; and social organisations such as Boy Scouts, Girl Guides, Associations of Youth Clubs, etc.

The Chairman, Mr. KENNEDY, acknowledged the valuable support and co-operation given by many social organisations.

No recommendations were made by the Conference.

It was AGREED that the Report as a whole be adopted and be referred to the Executive Board for action.

Communications Received

The following communications have provided the main basis of the General Report:

ALMEIDA, Professor Renato (Rio de Janeiro):
Le folklore et l'enseignement de la musique au Brésil.
ARETZ, Señora Isabel de Ramón y Rivera (Buenos Aires):
Notes on the teaching of folklore in Argentina.
BAKÉ, Dr. Arnold A. (Netherlands and London):
The Impact of Western Music on the Indian Musical System.
BASSIN, Miss Ethel (Edinburgh):
Report on Highland Music.
BELFAST FOLK DANCE SOCIETY (Belfast):
Folk Dancing, Music and Song in Northern Ireland.
CHERBULIEZ, Professor A. E. (Zurich):
Le folklore musical, sa fonction dans l'education.
COLLAER, M. Paul (Brussels):
La musique populaire et la radio diffusion en Belgique.
DAHLSTRÖM, Mrs. Greta (Abo, Finland):
Folk Music of Swedish Finland in Education and Recreation.
DAL, Dr. Erik (Copenhagen):
Folk Music in Denmark and the Faeroe Islands.
DARINGTON, Mr. Howard J. (Salinas, Cal., U.S.A.):
The Value of Recreational Folk Dancing To-day.
DOUAI, M. Jacques (Paris):
Education et danses populaires.
GORON, M. Pierre (Paris):
La valeur educative de la musique et de la danse.
HAUGHTON, Mr. Frederick A. (Belfast):
Report on visit to Germany by Youth Service specialists from Northern Ireland.
HODGES, Mrs. Winifred M. (Cleveland, Ohio, U.S.A.):
Work of Division of Recreation, Cleveland, Ohio.
HOERBURGER, Dr. Felix (Regensburg, Germany):
The Cultivation of Folk Music in Bavaria.
HOLST, Miss Imogen (London):
Folk Music in the Education of a Musician.

HORTON, Mr. John, H.M.I. (Ministry of Education, London):
Folk Music in English Schools.
HOSKING, Mr. Clement (Sydney, N.S.W., Australia):
Folk Music in Australia.
HOWES, Mr. Frank (London):
The Influence of Folk Music on Modern English Composition.
JONES, The Rev. A. M. (Northern Rhodesia):
Folk Music in Africa.
KENNEDY, Mr. Douglas N. (London):
(1) The Educational Element in Folk Music and Dance.
(2) Report from the English Folk Dance and Song Society on Folk Music in Education.
LANGEVIN, Madame Vige (Paris):
L'enseignement de la musique et de la danse populaires françaises.
LAVIN, Professor Carlos (Santiago, Chile):
Folklore in Chile.
MALAVASI, Signor A. G. (Rome):
(1) The Value of Folk Music in Education and Recreation.
(2) Scientific and Public Activities of E.N.A.L. in the field of Popular Arts and Traditions.
MARINUS, Dr. A. (Brussels):
L'étude de la chanson et de la danse populaires en Belgique.
MCTAGGART, Mrs. Margaret Sargent (Ottawa):
The Use of Archives in the Popularisation of Folk Music.
NOTOHADINEGORO, Mr. Sugeng (Amsterdam):
Folk Music in the Cultural Life of Indonesia.
O'SULLIVAN, Mr. Donal (Dublin):
The Place of Folk Music in the Cultural Life of Ireland with special reference to Education and Recreation.
PADUANO, Maestro Luigi (Rome):
Folk Music in Italian Cultural Life.
PAULI, Herr Kiem (Bad Kreuth, Germany):
Reflections on Folk Songs.
PINON, M. Roger (Brussels):
La chanson folklorique comme introduction a l'étude de la poesie étrangère.
SANDVIK, Dr. O. M. (Oslo):
Folk Music in Norway.
SAS, Professor Andrés (Lima):
La présence de la musique populaire dans la vie sociale et culturelle du Perou.
SHIELDS, Mr. A. McC., H.M.I. (Aberdeen):
Folk Music in Scotland.
WACHSMANN, Dr. K. P. (Uganda):
Folk Music in Uganda.
WITZIG, Mademoiselle Louise (Zurich):
Folk Music in Switzerland.

The following communications were not received in time for their subject matter to be included in the General Report:

BRONSON, Professor Bertrand H. (University of California, U.S.A.):
Good and Bad in British and American Folk Song.
LAMAS, Professor Dulce Martino (Escola Nacional de Musica, Rio de Janeiro):
Aspects of Folk Song in Brazil.
MANSOORUDDIN, Professor M. (Dacca University, East Pakistan):
Folk Songs in East Pakistan.
MASU, Mr. Genjiro (Tokyo):
The Place of Folk Music in the Cultural Life of the Present Day in Japan.
SEEGER, Mr. Charles (Washington, D.C.):
Folk Music in the Schools of a Highly Industrialised Society.

FOLK MUSIC IN AFRICA

by

A. M. JONES (Northern Rhodesia)

In considering Africans and their music our field of survey will omit those who definitely cultivate classical or modern Western music and also those Africans under Arab or Indian influence. This leaves us the bulk of the continent and its vast store of folk music.

There are nowadays two classes of African and, correspondingly, what amounts to two kinds of folk music: the vast majority are the villagers who cling mainly to the indigenous music: but there is a large body of younger people who have been in school and they have given birth to a new sort of quasi-African, quasi-European music which is equally popular and which betrays such clearly African traits that it must qualify as a neo-folk tradition. In Central Africa this new music is often called "Ma-kwaya" (= Ma-choir). But the division is not really as simple as this. We have also the two political groups of rural Africans and urban Africans: and the music to a large extent follows these divisions too; for in the towns Makwaya is strong and while village Africans working in towns perform and never lose their independent folk music, yet they do hear and come to appreciate and learn the Makwaya tradition. In the towns, too, there is a greater density of the "educated" African, who nowadays tends to despise his traditional music and falls headlong for Makwaya, Tsaba-tsaba and the neo-African tradition. On the other hand, those returning from towns to villages tend, except for the "educated" ones, to fall back into the village tradition of old folk music: though Africa is changing in the villages also and one could point, for example, to the Lula area where a quasi-European dance called Mganda is to be heard these days in preference to the real old African styles. Instrumental music shows these two musics at work. For the old folk music there are the drums and for personal music-making the Kalimba or Kaffir piano. The new tradition is represented by the accordion and mandoline for communal playing and by the mandoline or mouth organ for personal and individual music-making.

In general it is true to say that the villages and villagers are the stronghold of the old tradition: the towns and "educated" Africans the stronghold of the new tradition: and that the old is on the wane and the new (Makwaya, etc.) is on the increase. (For example, most commercial recordings of so-called African music, are really recordings of Makwaya, etc., and while the European is easily misled, any African knows at once to what tradition the record belongs.)

Consider for a moment the neo-folk music. We say at once and firmly that it is banal and it is a degradation: but we admit that it intoxicates its devotees. There are roughly two forms of it. The first is Makwaya. Here we have a party of singers walking or dancing four abreast or opening out on a school stage in an arc. They sing in a four-square European Common Time so utterly different from the rhythmic structure of pure African music. They sing in European four-part harmony an incessant reiteration of the triads or the sequence Tonic-Subdominant-Dominant-Tonic. Records are mostly in Sindebele, a South African dialect. The song is interspersed with an African adaptation of European tap-dancing: great ingenuity is displayed and here the rhythms are thoroughly African: it is exceedingly difficult

for a European to accompany these dancings on a piano though he knows they conform to an underlying 4/4 time. Makwaya has largely been displaced in the last few years by a series of ball-room dance forms, plainly African imitations and adaptations of European ball-room dancing. These have songs and an accordion or mandoline accompaniment using the inevitable Tonic-Subdominant-Dominant-Tonic sequence of chords. It is all banal but shows African traits. One finds it difficult to believe that Africans whose own dance and drum technique is so very far in advance of our own should find aesthetic satisfaction in these thin threadbare new forms; but such is the case and that is why they have to be regarded as a new form of quasi-folk music; and in essence, they can be regarded as a legitimate, though puerile, development following from Western cultural impact on the African.

The Makwaya tradition is fostered by the European Part Songs taught in schools as we believe the African regards them more or less as in the same category. The total result of all this is that the young African looks down on his cultural heritage. Makwaya definitely belongs to the "new Africa."

Both the old folk music and the new forms are vital and living traditions. While the old music enters into every activity in life and every social ceremony from the cradle to the grave, the new forms are used mostly for social recreation and entertainment though they may soon encroach on other spheres of social life. The BBC had to take care at the funeral of our late King in selecting African Funeral Music, as one at least of the records submitted was a Makwaya Funeral Song. Were the new forms more robust they could be welcomed by the interested scholar but they are all banal and poor, musically. The outlook for African Folk Music at present is not bright.

In estimating what can be done to foster African Folk Music both traditions must be considered. It is quite useless to say to the African, "The new forms are not good enough: leave them alone." He will not. We intend to make five concrete proposals and it may be best to arrive at them by considering the possible contribution to the maintenance and development of African music which could be made by *clubs* of various sorts, by *schools*, by *broadcasting and films*, and by special *music schools*.

1. Clubs.

In urban areas quite a lot of spontaneous folk music making is done by the Africans themselves largely with the direct encouragement of those excellent people the Compound Managers. On the Rand Mines in South Africa regular displays are given on Sundays in specially constructed arenas and draw an interested European and African audience. The African Music Society does all it can to foster such displays and to help to provide the performers with adequate equipment. In the Copper Mines in Northern Rhodesia tribal dancing is a feature of Sunday afternoons—again with the co-operation of Compound Managers. All this is excellent and could be developed in other places. Its best feature is that it is not a club activity dependent on organisation by the mine authorities but the spontaneous music-making of tribal groups. Our Conference should help Government and town authorities to understand that such dancing is more important than they perhaps realise and I suggest we pass a resolution to this effect.

There are, in towns, small groups of educated Africans who are keen on performing and recording true indigenous folk music; I think the bulk of Youth Club members would be more keen on Makwaya. To encourage Youth Clubs to stress indigenous music I suggest they should be able to enter for the folk music festivals described in the next section.

2. Schools.

The direct encouragement of African music in schools is a difficult matter for the simple reason that nothing is likely to happen unless the European takes the lead and Europeans do not know enough about the subject and naturally shrink from daring to venture along such unknown paths. Moreover students go in for Makwaya on every conceivable occasion: and thirdly the close association of indigenous dance and dance-songs with lewdness (though not by any means always) causes responsible Europeans and Africans to be unwilling deliberately to encourage indigenous dancing. In the long run the solution must rest with the conscience of the African himself together with leadership and inspiration from the European. I suggest, therefore, that this Conference pass a resolution suggesting to African Education Departments or Welfare Departments these two points:

1. To encourage Folk Music Concerts in schools both as campfire recreation and for public occasions of a more formal kind.
2. To organise African Folk Music Festivals. These should be run on a regional basis so as to save big transport costs. They could include entries from villages, from youth clubs and from schools; and also solo performances. There should be a panel of African judges. I think Makwaya should be excluded but this is a debatable point.

Governments already organise Craft and Agricultural Shows. These are not an unqualified success but the idea is sound. We would like authorities to realise how important it is to give public recognition in some way (such as we have suggested) to the importance and value of Africa's own music. If populous centres (African) were chosen I believe the festivals would prove popular with both performers and audience, would encourage a raising of (falling) standards and would be a cheap and happy hunting ground for Broadcast Recording Officers.

3. Broadcasts and Films.

In Central Africa there is a keen Broadcast Department. And the African Music Society (P.O. Box 138, Roodepoort, Johannesburg, South Africa) has an extensive library of its own recordings which is rapidly expanding and is already the authoritative centre for would-be researchers. But the fostering of African folk music through broadcast and films is beset by one major difficulty and that is the African listener himself. Oddly enough the African listener simply is not interested in tribal music of any but his own and neighbouring tribes. Any encouragement, therefore, of African music through these channels must be mainly regional in character.

Moreover, frequent priority polls made by the Broadcasting Station reveal a heavy voting for Makwaya and kindred music. Now, however, much a Broadcast Officer regrets it, he is the servant of the public and must, as broadcasting is essentially to provide recreational listening, bow more or less to the wishes of his listeners. It is no use just playing African records. I suggest we pass a resolution to the effect that in our opinion indigenous folk music can and should have a definite place on broadcast programmes; and further, that Broadcast Officers should try to discover how it can be presented palatably: perhaps as incidental music to African drama.

4. Special Music Schools.

What is to be done to encourage and to train the serious educated African musician to study, to understand and to develop his own indigenous music? This is the most important point of the whole essay. There is a steady trickle of African

musicians coming on bursaries to England for musical studies: there is a larger body of Africans in Africa who would study their music if they had the chance. The chances of helping these people are, alas, slight, for the simple reason that there do not exist qualified people to do the work. It is therefore of no use to suggest setting up African Music Schools or Departments of African Music at colonial universities. We must take a long-term view. Before any such step can be taken, qualified Europeans and Africans must be encouraged, by the granting of facilities and bursaries, to do research in African music on the spot. And this should take place now before it is too late. I cannot impress too strongly on the Conference the need for representing to Unesco and to any other body who can help, the imperative importance of organising musical surveys and bursary schemes with a view to building up a corpus of knowledge in this neglected subject and of, by so doing, providing a number of knowledgeable persons who could staff, in the future, classes or departments devoted to African music, whether in Africa or in Europe or America. The chief necessity is provision of funds and next to that the organising of research schemes.

I wish to say that there already exists in Africa a focus for such efforts. This is the African Music Society. If this Society could have funds it would be able to attract research workers, and as it has first-class recording equipment and its own rural farm-premises it would be one obvious way through which to tackle the problem. It is the only society in existence which is trying to tackle the problem but it has not the money and therefore not the staff to tackle the research work needed. I suggest that the Conference urge all Governments having colonies in Africa to give funds to the African Music Society to enable it to support qualified research workers. Already all Colonial Governors, save one, are vice-presidents of the Society but not much money is forthcoming. If research in African music is to be put on a proper footing some such centre as this Society must exist and it should not remain a private venture.

Alternatively, if this be not acceptable, Unesco or other interested bodies should be urged to undertake research expeditions to Africa on their own account. The great point is to get research going so as to build up a corpus of knowledge and a trained body of experts who will in future be able to guide both African and European musicians to the understanding and exploiting of African music.

In conclusion it has to be said that the position regarding African music is not happy. European musicians ignore or belittle African folk music mainly because no one can explain it to them. The African himself is losing his own indigenous music. Makwaya is everywhere in the ascendant. The proposals put forward in this paper would, we believe, be the best contribution this Conference can make to the stabilising, encouragement and development of a music which is quite splendid but which because in the world of music it is *sui generis*, remains unknown to the musical public.

The speaker submitted to the Conference in the form of resolutions several of the recommendations contained in his paper. These resolutions were accepted by the Conference as a recommendation to the Executive Board, with the request that it shall take such action as it may find desirable and possible (see over).

Resolutions relating to African Music*

(1) *This Conference is convinced of the great importance to the African of the cultivation and preservation of his true indigenous folk music and dances, in contradistinction to the quasi-European music popular with the younger generation.*

(2) *This Conference expresses its great appreciation of the encouragement given by Government and local authorities to the Africans in compounds for the performance of their village dancing and singing. It believes the holding of these dances is so vital to the wellbeing of the African, that it asks the authorities to regard the holding of these dances as a major item in compound social life and to foster them with all the means at their disposal.*

(3) *This Conference suggests that in order to encourage the love and appreciation of their own genuine folk music among the younger generation of Africans, Colonial Education and Welfare Departments should take steps to promote folk music concerts in schools and youth organisations, and the holding of Regional African Folk Music Festivals.*

(4) *In spite of the fact that Preference Polls reveal the great popularity among the African listening public of the new quasi-European African music, this Conference considers that real indigenous folk music can and should continue to have a definite place in broadcast programmes for Africans.*

(5) *This Conference stresses the imperative importance, before it is too late, of organising musical surveys and bursary schemes so as to build up a more extensive corpus of knowledge.*

It suggests that the immediate and essential step is the provision of funds to enable such research to be undertaken. And it respectfully suggests to Governments having colonies in Africa, to Unesco and to any other interested body, that one such course would be to make grants to the African Music Society at Johannesburg so that it could afford to engage a professional staff of musicians and linguists.

(6) *This Conference respectfully suggests to the British Government that Africans studying music in England are greatly in need of a professor who understands their own musical idiom, and that arrangements should be made for a professor from one of the English colleges of music to go to Africa on a research tour for a minimum period of one year.*

FOLK MUSIC IN THE SCHOOLS OF A HIGHLY INDUSTRIALISED SOCIETY

by

CHARLES SEEGER (Washington, D.C.)

We may, I believe, assume that any substantial change in the organisation of a society will eventually be reflected in the inheritance, cultivation and transmission of such traditions as those of folk music. For a folk music is, above all else, a summary of the way of life of a culture community, the attitudes and feelings of those who comprise it toward life and death, work and play, love, courtship and marriage, heath and hearth, children and animals, prosperity and adversity—a veritable code of individual and social behaviour. Industrialisation of a modern country is, for us, the example *par excellence* of substantial social change. Especially

* The text is given as amended and approved by the Executive Board.

in its early and middle phases, it has uprooted not only individuals but whole communities from well-known, well-tried ways of living, often moving them bodily into novel improvisations of crowded slums and noisy mills and mines, whose products in turn have eaten at the roots of the way of life of those who were left behind. Under such conditions, the survival of songs of a way of life increasingly different from that actually lived by the singers, is hardly to be expected.

We may concede that where industrialisation has been limited, slow and gradual there may have been minimal disturbance of traditions of folk music. But where it has been extensive, rapid and uneven the disturbance has been maximal. Gradual loss of the oldest songs in a repertoire, while new materials are being added, is a normal course of a vigorous tradition. But where the loss in the older section is almost total and the new has little of the nature of oral tradition, and so is hard to digest, even the middle-aged materials may have gone by the board and the very process of oral transmission thwarted for lack of occasion for its cultivation.

The history of the last hundred years or so has shown, however, that the process of oral transmission has far greater vitality than the repertoire it builds. Though it may not have incorporated new materials as fast as the old were lost, we cannot claim that it has failed to preserve its integrity and continued, against unusual odds, its age-old digestive, formative function even though manifestly crippled by the changed social conditions under which it must operate. For the vast majorities of the populations of even the most highly industralised societies are still musically illiterate. Music can be *made for* these majorities exclusively through written techniques. But it still can be *made by* them only through oral techniques. That a majority will long remain content exclusively with music made for it is now to be doubted. Present indications, at least in the United States, are that it has not. The resurgence of oral singing, there, has even been implemented with industrial products that originally were considered to be militating against this practice. The steps leading to this reversal are interesting. They have been taken mainly by city-dwellers. The culture and social organisation of all the American Nations is, after all, neo-European. That a similar trend may be observable in Europe and other colonies of European countries would not be surprising. For in spite of many variations of detail, they have a common history with respect to reactions to industrialisation.

After a predominantly rural folk has for some time shown signs of weakening its hold upon its peculiar traditions of music, its contemporary urban élite has reacted in two distinct directions. One branch, spearheaded by educators, has joined the forces of destruction and by condemnation and ridicule sought to substitute, throughout the areas it can influence, not only the products but even the process of the written tradition for those of the oral. Another branch of this élite, composed of folklorists, professional and amateur, and surrounding circles (who had themselves been among the first to lose what they shared of the ancient traditions) has "discovered" and presently set about "reviving" them. Both of these opposed courses of action can be traced in England from around 1800, on the continent during the nineteenth century and in the United States from about the 1830's when the minstrel show, on the one hand, and Lowell Mason's drive to have music education included in the public school system, on the other, emphasised the former course, though it was not until the first decade of the twentieth century that the latter course received support there.

While the urban élite was thus working in these two opposite directions, both the rural and urban masses led an increasingly depressed musical life. In the

United States, the lowest point must have been reached during the decade before and that after 1900. About that time, younger generations, far removed from both élite groups, deprived of an uninterrupted cultural tradition, set about, as best they could, to create for themselves some kind of substitute for the inheritance their ancestors had denied them. These substitutes can easily be identified as products of the changed way of life brought about by industrialisation. Compared with the best of the oldest tradition that were brought to new light by folklorists, they are obviously mongrel and, many people think, fugitive. Folklorists, intent upon reviving most ancient traditions, have looked upon them with distaste and have rarely recognised these popular movements as typical of the procedures by which their most admired ancient traditions themselves may have operated. Revivalistic fervour has, therefore, only too often opposed popular movements. (In the United States, I think of such genres as jazz, hill-billy, swing, be-bop, etc.)

As in doctoring, however, so here, success in reviving depends partly upon how dead the corpus is and partly upon how skilful the revivers are, first in diagnosis, second in treatment. I believe it is not incorrect to say that the élite groups that have deliberately set about either destruction or revival of folk music traditions have invariably embarked upon treatment without much, if any, attempt at diagnosis. Treatment, ranging from publication of written texts that are mere skeletons, simplified to a point of misrepresentation, to unabashed commercial exploitation, has exhibited a conception of folk music as solely a corpus, and a very dead one at that—a repertoire already virtually out of currency and closed irrevocably to further additions. In other words, the view has been structural and static. The programme has been authoritarian. In failing to recognise the true character of the substitutes for established tradition evolved by the masses of the people themselves, they have snubbed the best ally they could have hoped for.

We have to thank folklorists for the work of preservation that they have done. But it must be admitted that until the educators began, somewhat tardily, to be sure, to be conscious of the value of the use of folklore in education, neither correct diagnosis nor practical treatment of the dislocation caused by intensive industrialisation has been possible. For the educator sees the situation not in the structural and static terms of repertoire but in those of social function and dynamic policies of planned growth for ordinary individuals in an ever-changing world. Where the folklorist has looked primarily to the *past of the song*, the educator has looked toward the *future of the singer*.

Clearly, the situation indicates co-operation between the folklorist on the one hand and the educator on the other. This is not impossible. But it is not easy. For the folklorist inclines to the belief that unless there are high standards, activity is useless or worse than useless; whereas the educator believes that unless there is activity, there can be no standards at all. Perhaps a *modus operandi* can be found if we leave to the folklorist all matters pertaining to the *survival* of the traditional materials and to the educator all those having to do with their *revival* among living people. If we accept this division of labour, the point of beginning for the revival will be not where the folklorist or teacher is, but where the child is. If the folklorist can identify some old traditions as in a state of survival—well and good. The educator should use them as the base and add to them. But if, as is so often the case, the hybrid substitutes hold sway, these must be the bases of the operation of revival.

If, as I take it, the common ultimate goal is maximum continuity between the best known of the past and the best conceivable for the future, what we have to deal with here is an equation between what people will accept from their ancestors (either

directly as survival or indirectly as revival) and what they will create for themselves and their children. No matter what the reviver thinks of the present state of affairs, therefore, he must accept it as his given quantity and use it as the base that it inevitably is for whatever accretion it may accept. This base will in all probability be a conglomeration of opera arias, salon music, popular songs of various vintages, some folk and near-folk materials (such as hill-billy, makwaya, mambo, jazz, be-bop and their successors) with more and more exotic music and—not to be forgotten—the commercial exploitation of the whole lot. Indigestible? By no means. Oral tradition can digest anything, give it but enough time.

Preservation and development of oral tradition and giving it enough time to do its work in is, therefore, the key to the situation. From this viewpoint, the error of folklorists and educators has been one and the same—over-emphasis upon written tradition. The folklorist has stressed the importance of the "authentic text," ignoring the paradoxical situation he thus produces, in which the people are supposed to keep alive by reading what writing tends to destroy—the oral tradition of transmission. The educator, too, has stressed written tradition almost to the exclusion of oral tradition for years and needs a grave re-orientation before the revival of folk music will be more than an illusion in our schools. We shall have an ally in this undertaking in the fact that music literacy, the only weapon that can deal oral tradition a mortal blow, is still and for a long time to come will be rare among the populations of even the most highly industrialised countries. And long before it may become a general trait of the masses of populations we may confidently expect that written traditions themselves will surely recapture their own peculiar techniques of oral tradition that, logically enough, were lost when the art of improvisation went out of fashion in that same hey-day of the industrial revolution when oral traditions of folk music, too, weakened and urban élite circles first became aware that a cultural good of inestimable value was in danger of loss.

When we speak of the revival of folk music, therefore, we must view it not alone as a dead repertoire but perhaps even more importantly as a living process. The focus of attention should always be upon singing and playing "*by ear*," not from books, using the natural, untrained voice, and, when necessary, the simpler, portable instruments, or, at the worst, the playing by ear of any others. Platform performance and its graces should be anathema to the sincere reviver of folk music. The guiding principle should be that of variation as over against repetition of the single, 'authentic" text.

Introduction of materials more nearly authentic from the folklorist's viewpoint should be gradual, and carefully planned. Local traditions should first be consolidated, later, and progressively, those more distant. The teacher should watch *acceptance* as the main guide for the direction of a programme of development. He must remember that the descendant of the tradition that made and preserved the great folk music of the past is still working over the new materials that industrialisation has heaped upon it. It is not in the best of health. But it has been given, by the very process that has weakened it, some new tools with which it may enable it not only to regain its old powers, but possibly also to surpass them. I refer to the mass media of communication. The disc, for example, at last puts in the hands of folklorists and educators a means of by-passing the bottleneck of the notation of the folk song. Millions can now learn to sing, if we only insist upon it, from hearing the voices of authentic singers. We do not have to give the increasing tribe of "fake-singers" any other treatment. Time and popular taste will eventually take care of them.

A word in closing must be to watch the concept labelled "the folk." It is a question

how closely the part of the population that is now coming to carry the oral tradition of any idiom that can be called folk music will resemble that which in the past carried the tradition of the great ballads. Rather, however, than say "the folk is dead" and attempt to keep folksong alive as something quaint, antique and precious, let us say "the folk is changing—and its songs with it," and then help what it is changing into—which may be the whole people welded into one by the new media of communication—not to be ashamed of its ancestors, but to select the makings of a new, more universal idiom for the more stabilised society that we may hope is coming into being, from the best materials available, whether old or new. Better than to lament the loss of ancient gold will be to try to understand its permutation into another metal which, though it might be baser, may still surprise us in the end by being nobler.

LE FOLKLORE ET L'ENSEIGNEMENT DE LA MUSIQUE AU BRESIL

par

RENATO ALMEIDA (Rio de Janeiro)

Les folkloristes, rassemblés autour de la Commission Nationale de Folklore de l'Institut d'Education, des Sciences et de la Culture du Brésil, organe de l'Unesco pour ce pays, poursuivent une double fin: d'une part étudier le folklore théoriquement et pratiquement, d'autre part protéger et défendre le folklore dans toutes ses manifestations pour assurer sa survivance. Dans ce but, nous organisons chaque année, dans la capitale de l'un des Etats du Brésil, des semaines folkloriques, avec expositions et festivals, de même que nous encourageons par tous les moyens, dans les différentes régions du Brésil, les fêtes et jeux folkloriques. Nous nous efforçons également de faire naître l'amour pour les choses populaires, afin qu'elles fournissent à l'art des thèmes d'inspiration, comme il en est déjà de notre musique, dont les expressions les plus caractéristiques portent le sceau du folklore.

L'année dernière, nous avons réuni le premier Congrès Brésilien de Folklore, qui élabora les directives de nos travaux, tant sur le plan culturel que sur le plan social. Il en résulta la *Charte du Folklore Brésilien*, dans laquelle nous avons donné au mot "folklore" une acception très large: le folklore comprend les activités tant spirituelles que matérielles d'un peuple, libérées du concept de tradition, mais reconnues et acceptées collectivement *in statu nascendi*.

Nous étudions actuellement un Plan National de Recherches Folkloriques et, au moyen d'accords passés entre les Etats brésiliens nous nous attachons à protéger les arts populaires et l'artisanat. Telle est la tâche considérable que nous nous proposons et que mettons tous nos efforts à réaliser. Les fruits de votre expérience, les leçons de votre savoir, les résultats de votre travail nous fourniront une aide précieuse pour atteindre ce but.

Quant au but principal des travaux de ce Conseil, le folklore musical, je dois vous dire que nous déployons dans ce domaine une activité intense: nous disposons d'une abondante documentation enregistrée, écrite, cinématographique ou photographique, et de nombreux travaux d'analyse, de comparaison, et d'exégèse.

L'établissement des constantes mélo-rythmiques de notre musique populaire, la connaissance des instruments typiques et des groupements d'instruments, l'étude des

subtilités du chant et du développement métrique, les démonstrations chorégraphiques font l'objet d'une méthode minutieuse, et le travail est exécuté soit individuellement, soit par équipes, au moyen d'enquêtes et vérifications de toutes sortes. Dans le même ordre d'idées, nous avons accordé la plus grande attention à la musique populaire des villes, dans les rapports qui la lient aux formes proprement folkloriques. Notre attention se porte aussi sur la musique que nous pouvons appeler "ethnographique" et qui, dans les pays américains, s'incorpore au folklore proprement dit. Nous ne pouvons en effet faire nôtre le concept européen de survivance, car la contribution des races primitives, indiennes et africaines, s'est manifestée d'une façon telle, en une constante pénétration latérale, que nous ne pourrions en aucun cas ne pas la considérer comme un de nos faits folkloriques. Le phénomène américain diffère du phénomène européen et exige une révision des concepts.

Les idées de notre distingué président, le Dr. Ralph Vaughan Williams, qui est l'honneur, non seulement de la musique anglaise, mais aussi de toute la musique contemporaine, ne se vérifient, je crois, nulle part avec autant de force qu'au Brésil. Le Dr. Vaughan Williams a souligné l'importance de la chanson populaire, qui doit être considérée par tous les musiciens comme le point de départ de leurs travaux, comme le germe de tout développement musical. Notre musique a eu une importance internationale, a été écoutée comme une musique nouvelle et originale dès le moment où, se libérant des modèles européens, elle s'est crée une expression propre, inspirée du folklore. Quand nos compositeurs allèrent chercher les valeurs fondamentales de leur musique sur les lèvres du peuple, dans ses mélodies, dans ses rythmes, dans ses instruments, dans le climat musical qu'il a créé, ils ont réalisé un art entièrement nouveau. Tel fut le message musical du Brésil. Villa Lobos, Lorenzo Fernandez, Francisco Mignone, Camargo Guarnieri ont ouvert au monde les secrets de notre musique: cette musique ne se borne pas à utiliser ou à développer des motifs folkloriques, mais fait sienne l'atmosphère du chant de notre peuple, pour exprimer toute la vie de l'âme brésilienne.

Ces résultats n'auraient pas été atteints sans cette étude du folklore que nous avons réalisée avec autant d'amour que Cecil James Sharp lorsqu'il consacra son activité à rechercher et à recueillir les danses et contes folkloriques anglais. C'est en écoutant le peuple, en notant ses mélodies, en enregistrant ses nombreux rythmes, en étudiant ses procédés d'harmonisation, en donnant notre attention aux timbres de ses instruments, à sa façon particulière de chanter, en solo ou en choeur, que nous avons créé notre musique, livrant aux artistes une véritable richesse d'éléments propres à développer l'imagination, élargir la technique, donner des ailes à la fantaisie.

Nous pouvons donc nous permettre de parler ici du travail que nous avons accompli au Brésil dans le domaine de l'utilisation du folklore à des fins éducatives, convaincus que nous étions de trouver en lui un élément didactique de valeur. En outre, en le faisant connaître aux élèves, nous leur ferons aimer les traditions populaires et nous éveillerons en eux les forces de l'inspiration.

Dans ce but, nous voulons utiliser le folklore dans l'enseignement primaire pour la lecture, pour le chant et pendant les récréations; dans l'enseignement secondaire, nous l'appliquerons à l'étude de la géographie, de l'histoire, de la langue nationale, de la musique, du dessin, des arts manuels, etc. . . . Mais pour atteindre ce but, il faut préparer les professeurs. Aussi nous efforçons-nous d'obtenir la création de chaires de folklore dans les écoles destinées à former les maîtres de l'enseignement primaire et de l'enseignement secondaire, pour que soient enseignées, en un programme d'ensemble, les méthodes de recherche, d'observation et d'analyse des faits folkloriques sous toutes leurs formes et, en un programme spécial, les formes et le développement

du folklore national. Un projet de loi a été présenté dans ce sens à la Chambre des Députés du Brésil.

En outre, la Charte du Folklore Brésilien a recommandé la création de musées, dans un but éducatif, et aussi de centres de recherches folkloriques dans les Facultés, les Ecoles Normales et les établissements d'enseignement secondaire, pour favoriser les enquêtes et créer des noyaux de documentation.

On a toujours eu recours dans les écoles aux chansons du folklore et aux chansons populaires, mais c'est Villa Lobos qui attira l'attention sur le problème et donna à la question son aspect définitif, dans le domaine de l'éducation, en partant du principe qu'il a formulé ainsi: "Le Folklore est considéré actuellement comme une discipline fondamentale pour l'éducation de l'enfance et la culture d'un peuple. Aucun autre art n'exerce en effet sur les couches populaires une influence aussi puissante que la musique, comme d'ailleurs aucun autre art ne tire du peuple une telle somme d'éléments qui lui sont nécessaires comme matière première."

Dans ce sens, il élabora pour l'enseignement de la musique à l'école primaire des plans qui ont été aujourd'hui adoptés dans leur ensemble; il réussit à faire introduire à titre obligatoire le chant choral dans l'enseignement secondaire et il créa, au Conservatoire de Chant Choral, où l'on prépare les maîtres de l'enseignement secondaire et primaire, la chaire d'Ethnologie Musicale et de Recherches Folkloriques. Dans tout cet enseignement, une importance spéciale est donnée au folklore: non seulement le folklore fait partie du répertoire chanté des élèves, mais encore une part est faite à l'étude des notions générales concernant le chant populaire, ses origines, ses caractéristiques et son importance pour la formation musicale d'un peuple. On a déjà à plusieurs reprises rassemblé de 40 à 60.000 élèves, à l'occasion des fêtes nationales, et on leur a fait chanter aussi bien des chansons populaires que des hymnes nationaux, sans parler des exécutions de danses folkloriques.

Dans l'enseignment privé—et je l'ai fait moi-même comme directeur d'un collège à Rio—les élèves ont présenté des danses folkloriques, dont les caractères musicaux sont respectés avec une absolue fidélité. Le but visé est aussi bien de faire connaître à la jeunesse le folklore national que d'appeler son attention sur ses expressions et de le lui faire aimer.

Le nombre des chansons et danses populaires, arrangées et harmonisées à l'usage des écoles, est aujourd'hui très élevé, sans parler des recueils de rondes et jeux enfantins chantés et dansés.

A l'Ecole Nationale de Musique de l'Université du Brésil et dans les divers Conservatoires de Musique existe une chaire de Folklore Musical, dont les cours ne sont obligatoires, toutefois, que pour les élèves de composition. Mais on tend aujourd'hui à les rendre obligatoires pour les autres étudiants. L'Ecole de Musique de Rio, celle de Saint-Paul et celle de Bahia possèdent des Centres de Recherches Folkloriques et des musées annexes. C'est à Saint-Paul que se déploient les activités les plus remarquables, avec leurs nombreuses et fructueuses enquêtes.

L'importance de l'utilisation du folklore dans l'enseignement peut se préciser par le fait que c'est le folklore musical qui est au Brésil le plus développé, par le fait que son enseignement commence à être systématisé, que des équipes de chercheurs, base essentielle, ont été créées.

Nous espérons qu'au Brésil ces efforts déployés pour développer l'étude du folklore à l'école, sur lesquels nous avons attiré l'attention de l'Unesco, seront sous peu systématisés en un vaste plan d'action et que seront favorisées ces études de la culture populaire, introduites dans l'enseignement officiel. Les tentatives et expériences faites jusqu'à maintenant, les résultats atteints sont très encourageants pour les folkloristes et pour les éducateurs brésiliens.

L'article I de la Charte du Folklore brésilien est le suivant:

I—Le premier Congrès Brésilien de Folklore estime que l'étude du folklore est partie intégrante des sciences anthropologiques et culturelles, condamne le préjugé qui consiste à ne considérer comme folklorique que le fait spirituel et préconise l'étude de la vie populaire dans son intégralité, sous son aspect matériel aussi bien que spirituel.

II—Le fait folklorique est constitué par les manières de penser, de sentir et d'agir propres à un peuple, qui ont été conservées par la tradition populaire et par l'imitation sans avoir subi l'influence directe des milieux érudits et des institutions qui se sont voués à la tâche de renouveler et de conserver le patrimoine scientifique et artistique humain ou de fixer une orientation religieuse et philosophique.

III—Sont également considérées comme appartenant au domaine du folklore les observations portant sur des faits qui, sans être traditionnels, présentent cependant les caractères d'être acceptés collectivement, qu'ils soient anonymes ou non, et d'être essentiellement populaires.

IV—Considérant que les recherches folkloriques ressortissent au domaine culturel et que l'analyse des faits de cette nature requiert des méthodes propres, le Congrès recommende, avant tout pout l'examen et l'analyse du folklore, l'application de la méthode historique et de celle de l'anthropologie culturelle.

Sommaire

L'ENSEIGNEMENT, EN FRANCE, DE LA MUSIQUE ET DE LA DANSE POPULAIRES FRANÇAISES

par

VIGE LANGEVIN (Paris)

Il n'y a pas longtemps que la chanson et la danse populaires ont une place dans l'enseignement, mais les méthodes d'acquisition de ces chants et ces danses présentent de très nettes divergences.

Jusqu'au milieu du siècle dernier les paysans français apprenaient leur musique folklorique par des méthodes traditionnelles, mais ce cas est rare maintenant. Entre le XVe et le XVIIIe siècles la circulation de la musique populaire entre les provinces apporta peu à peu un renouvellement plus ou moins lent du répertoire traditionnel. Au XIXe siècle ces nouveautés furent parfois combattues, par patriotisme local ou par des mouvements nationalistes.

Depuis une centaine d'années la pratique traditionnelle de la musique folklorique s'est graduellement affaiblie pour toutes sortes de raisons. C'est ce qui induisit des musiciens, des professeurs et des spécialistes du folklore à recourir à d'autres moyens par exemple les collections imprimées et les disques.

Bien qu'il y ait un accord de principe entre eux pour désirer que le folklore soit inclu dans l'instruction des enfants et des adolescents, ils sont loin de s'entendre sur les objectifs à atteindre. Certains ont en vue ce folklore une activité réservée aux loisirs, d'autres simplement la continuation d'une tradition, et certains n'en ont vu que la valeur spectaculaire. Il en est aussi qui ont cherché à l'intégrer dans toute l'éducation artistique et musicale en la mettant d'abord au service de l'éducation générale. Ces derniers pensent que la chanson et la danse folkloriques sont un moyen d'expression irremplaçable pour l'individu et qu'elles en appellent à tous. Ils croient

que ce folklore est assez diversifié pour développer l'activité créatrice, qu'il combat l'uniformité, permettant à chacun de s'exprimer avec les moyens qui conviennent à sa personnalité, et qu'il peut amener à une meilleure compréhension des autres peuples.

La plupart des organismes folkloriques essaient d'atteindre leur objectif en donnant les éléments d'une culture folklorique et en organisant des cours pratiques. On fait maintenant la discrimination entre le répertoire qui convient aux enfants, et celui des adultes. On encourage les visites aux phonothèques spectacles, ainsi que les études au sein des milieux traditionnels.

En France, sauf en Basse-Bretagne, en Flandre, au Pays Basque, en Alsace, en Corse, en Lorraine du Nord et en Catalogne, la chanson populaire possède une unité foncière, qui s'étend à la Wallonie, à la Suisse Romande et au Canada. Les caractères régionaux n'ont qu'un aspect tout à fait secondaire. C'est pourquoi la formation des maîtres et l'éducation des enfants et des adultes est possible en tous lieux avec les mêmes normes sans limitations. L'étude exclusive des versions d'une seule province ne donnerait pas, a priori, de meilleurs résultats qu'un choix fait dans l'ensemble du répertoire français.

Avec la danse c'est différent. L'expression "danse française" prête à confusion, car il y a beaucoup de danses nationales qui diffèrent profondément par leur style. L'accompagnement des danses présente des difficultés, que l'on peut surmonter, dans une certaine mesure, en chantant les airs ou par le recours aux disques, etc. Le problème de la notation chorégraphique est plus difficile, parce que le style de la danse ne peut être induit d'une description imprimée. Heureusement que les caractèristiques de 7 ou 8 danses françaises ont été conservées par une tradition rurale presque sans rupture. Il faut du temps pour acquérir le style d'une danse et c'est pourquoi il vaut mieux limiter le répertoire que l'on apprend aux danses d'une ou deux provinces.

Compte tenu de ces considérations, c'est dans la mesure où la danse populaire considérée comme une discipline artistique oblige l'amateur à percevoir clairement et à s'exprimer individuellement et collectivement dans un style traditionnel, qu'elle est susceptible d'être utile à l'éducation.

THE EDUCATIONAL ELEMENT IN FOLK MUSIC AND DANCE

by

DOUGLAS KENNEDY (London)

FOLK music is not to be classed as just a kind of music. Even if we find folk music difficult to define, we know that it is peculiar in the way it awakens echoes in our memory and arouses the feeling that we are listening to something vaguely familiar; that at some time we have known it all before. In song, this sense of familiarity may be conveyed by the melody or by the story or by the stock phrases used in telling the story, or by all the elements jointly. My main purpose is to show that an emphasis which detaches one of these elements from the others limits the range of the folk song's appeal, and the value of its contribution to education. The folk song revival in this century has, until comparatively recently, laid emphasis upon melody. One immense gain has been the extensive use of folk music as the raw material of com-

position. In effect, the emphasis on melody has been to deprive the folk songs to some extent of their educational potency. Too often they are used as a medium for vocalisation and the other specialised aspects of the concert singer's technique.

Broadcasting has done much to inform us on this matter. Time and again we have heard the polished professional singer give us his interpretation of a traditional song. But we have also heard occasionally the traditional voice itself. Rather I should say that if we listen carefully we can hear the song itself. For many years the traditional singer has been dismissed as musically too crude, uncertain in note and amateurish in technique. Now we are educated to hear something more than crudity, and to recognise an element too often missing in the professional interpretation. For a few years now we have been hearing a new generation of minstrels who have opened our ears in this matter. They are people who have graduated through a life of singing, of songs they have picked up, to become masters of this old trade. It is an obvious part of their art that they do not divorce melody from story. The folk song depends essentially on this treatment; its value cannot be assessed by just adding together the tune, plus the words, plus their meaning. Its contents must be communicated as a live experience.

When we examine the folk dance, with its music, we find the same fundamental problem, but here it is bogged down by a conflict that lies within ourselves. The folk dance is primarily a group dance in which the group action is something more than the mere sum of the actions of the individuals composing it. The folk dance forms have grown out of group feeling and their full expression depends upon the proper relation of the dance structure to the vital feeling contributed by the group working in concert. This sounds complicated. In performance it is simple enough, but it is complicated in terms of teaching. Two methods of teaching have been tried during the course of the revival in England. The first may be termed the analytical method. Briefly it is to classify the material into a system, and in the form of simple intellectual concepts to present an analysis of the steps and figures, to break up a whole movement into parts which can be practised in separation and then be reunited as a controlled co-ordination. In our schools inspiration has been lacking particularly in the provision of suitable folk dance music. School pianos and school pianists cannot be relied upon, or even be expected to provide rhythmic stimulus, and the school standard of folk dancing has nearly always been determined by the quality of the music available. Because of this difficulty recorded music has gradually superseded live music and records are now the main source of folk dance music, except in the case of a few outstanding schools.

If music has been the chief difficulty in the educational use of folk dancing, there have been other obstacles that grew directly out of the attempts to be methodical and practical. These pedagogic difficulties have not been confined to school dancing. Indeed, I might say that they usually arose at the point of contact of the Society with adults, including the school teachers who came for instruction. For these adult folk dancers the first attraction lay in the combined team movements and in the simple unaffected spontaneity of the dance actions; but very soon an interest in form and symmetry stifled the spirit of the dancing. In our teaching instruction we followed closely, almost slavishly, the form of Cecil Sharp's printed descriptions. By the time the class teacher had described each individual person's part in the pattern, the sense of a combined operation with its own organic unity was lost. Nevertheless this process of conscious analysis by will-power and re-co-ordination became the established practice. It produced throughout the whole country a uniform style of performance.

SHL
WITHDRAWN

Neither teachers nor method were wholly to blame for this unintentional distortion. A contributing factor of very great influence was the mental attitude of the learners. Civilisation has weakened the primitive intuitive avenue to direct experience. It has abstracted feelings and replaced them by words which, because they are only words, cannot recapture a complete physical experience. The average dance student, particularly the man student, who has not studied rhythm and physical movement, thinks that he has to begin at the beginning. He does not realise that his body has learned long ago how to move. It comes as quite a surprise to discover that the folk dance action calls for nothing fresh in the way of physical experience, that he has, in fact, done it all before, without thinking, during childhood, and even in his grown-up day-to-day routine comings and goings. It is also a fact that generations of his ancestors have been building up a body of experience of action-feeling that is part of his inheritance.

When folk dance instruction pursues the path of the mental concept it leads almost certainly to the imitation of the machine. Some of the effects of the method are:

(1) The weakening of physical-spontaneous rhythm and the substitution of conscious musical dynamics such as accent and regular time;
(2) The replacement of a general sense of ease and relaxation (with its powerful recreative factor) by a tense preoccupation with detail;
(3) The extreme concentration of the individual on himself.

What is the alternative system? To make use of the intuitive avenue and to infect the student with the feeling of the dance. In this method the first important factor is the source of rhythmical sound. Owing to the comparative inaccessibility of the intuitive feelings of the adult, this sometimes has to be cruder than anyone would like. The best folk dance music gives melodic rhythm. Experiment has shown that adult dance students must gradually be educated to feel this. Until they have been attuned they prefer the thumpy piano. Good folk dance playing must provide "lift." This quality cannot be correctly assessed by static listening, but only be the feeling it gives the dancers in action.

The second vital factor in the intuitive method of teaching is the provision of a satisfactory visual picture of the dance action for students to follow. This visual presentation serves a double purpose—

(1) To show the rhythm, style and fluency of the movements;
(2) To show—in slow motion preferably—the combined action.

At first this picture may lack value because the novice can only watch one individual and he observes mentally. Gradually he learns to look intuitively and so take in the whole gamut of the movement.

The third factor is the general guidance that can be given by the teacher. This is something more than the interpretation of the visual demonstration. When the students go into action themselves, the instructor can relieve much mental stress by "calling" the figures. This interferes less with intuitive response than an outline of the pattern in mental concepts.

To sum up, our experience in England is that no method can rival that of "oral tradition"; and that any abstraction of part from part—of music away from dance or story, or the separation of the individual from the group, or the divorce of limb movement from body—tends to destroy the living content and destroy the spirit of the dance.

Summary

FOLK SONGS IN EAST PAKISTAN

by

M. MANSOORUDDIN (Dacca, East Pakistan)

EAST BENGAL is predominantly agricultural, and like all Eastern countries, the inhabitants are mostly illiterate and economically backward. The peasants enjoy, however, in full measure the recreation of music which is bound up with every event and aspect of their lives. Music, performed by women, celebrates the birth of a child; when the child grows older there is music and further festivity in a ceremony called "Bhat Khawani" (giving rice to the child); when he reaches the age of eight there is a great festival of circumcision, locally known as "Mussalmani dewa"; when the boy reaches manhood his wedding is again a great occasion for music and festivity. Music accompanies every avocation of life: the peasants sing whilst they keep watch over the cows, and during the work of sowing, weeding and harvesting; they sing when building their houses; and they sing during the rainy seasons when they can only move from house to house by boat and entertain themselves by holding magnificent boat races. After the day's work the peasants come back to their homes to rest and eat and then they come together for more songs and stories.

Of the many types of song, mention must be made of the "Kabi" songs in which mythological events form the main subject, of the songs of the countless mystic poets, and of the ballads relating to the heroes and crusaders of East Bengal.

The University of Dacca intends to take up seriously the collection and publication of the folk songs and encouragement has been given by the Prime Minister of East Bengal.

Summary

ADDRESS

by

SIR JOHN MAUD, K.C.B., C.B.E.,
Permanent Secretary to the Ministry of Education*

SIR JOHN MAUD said that the virtues of popularity and staying power can and should both play a part in tradition. Popular music can be good in spite of its popularity and some folk music can be bad in spite of its staying power. Dr. Vaughan Williams had warned us against being too broad-minded, but he, the speaker, would put the other point of view. We must not, because we believed in traditional folk music and dancing, despise, for example, the ball-room dancer or the composers of new songs and dance. We must not be afraid that broadcasting would sap local traditions of song and dance. Broadcasting (and especially schools broadcasting and the Third Programme) has not in fact decreased but increased music-making in Britain. There was no need for us to have to choose between invention, improvisation and spontaneity on the one hand and the discipline of tradition on the other. Let us both invent freely and master the complicated measures of traditional dances, and let our only criterion be that we do both things extremely well. He quoted a famous headmaster of Uppingham School, who had said with reference to education in general: "You can't pour water into the kettle until you have got the lid off." By that he meant that you cannot educate a person until you have aroused his interest. But the

* November 13th, 1945, to October 1st, 1952.

teacher must demand the highest standards consistent with the maintenance of interest. Do not, said Sir John, let us claim too much for the possible contribution of our folk music and dancing to world affairs or as a cure for war or materialism, but let us instead assess it at its right value both for ourselves in our own communities and internationally as a means of sharing and enriching our own national traditions. The following were some of the needs in each of our local communities which could be met by folk music and dancing:

(1) The need for *roots*, a sense of common ground beneath and between us in our suburban (and urban) life, and "commonsense" of delight between lonely people which we can develop by "celebrating." He instanced the desire to celebrate on VE night when bonfires were lit and people joined hands to dance around them. Spontaneity and the sense of communal enjoyment were there, but the people lacked the forms and patterns whereby these could be translated into dance.

(2) The need for *rich variety* in our lives which tend to be washed over with monotonous waves of cinema music

(3) The need for *active leisure* in a world where we are constantly lured into plush seats to watch, rather than to entertain ourselves. Singing, dancing and music-making offer us the opportunity of *creative adventure* which is the life blood of any state deserving the name of "welfare."

These needs are common to many nations. Let us begin by seeking to meet them locally, by learning to celebrate, and then let us try to communicate with others across frontiers, for the sake of enriching our own songs and dances. Then, as a by-product, we shall find that we have helped to weave a strand or two into the texture of a richer and wider community for which national frontiers will, as it were, distinguish only between the instruments of the orchestra, instead of shutting us up in soundproof national compartments and preventing us from singing or dancing or even talking together.

Sir Gilmour Jenkins (London) thanked Sir John Maud for his stimulating address.

THE INFLUENCE OF FOLK MUSIC ON MODERN ENGLISH COMPOSITION

by

FRANK HOWES (London)

Historians are agreed that there has been a real revival in English composition after two centuries of eclipse. It began in earnest about 1880 and can be compared with a similar revival in French music associated with the names of Franck and Fauré that preceded it by a quarter of a century. The influences that brought about the English revival mostly go back to 1840. The two chief are the revival of interest in the English classics of the sixteenth and seventeenth centuries and the folk-song revival. There are others. There was an academic movement for a more vital music led by Hubert Parry and Villiers Stanford operating from Oxford and Cambridge and from the newly-founded Royal College of Music. There was an anti-academic movement following hard in the wake of the academic movement of whom the leading figure was Edward Elgar operating from the Midlands, with Granville Bantock and some

lesser figures, all of whom regarded themselves as progressives and in effect accepted the leadership of Richard Strauss in Germany (as contrasted with the influence of Brahms upon Parry and Stanford). Their contribution was to make English music, hitherto based almost exclusively upon choral singing, conscious of the orchestra. It produced great music in Elgar's symphonies and concertos and Strauss himself hailed Elgar as a fellow spirit. But it was otherwise abortive from the point of view of national emancipation and the cultivation of a distinctively English style. There were certain other fertilising influences at work to favour a national renaissance; these were the Bach revival which, following Mendelssohn's lead, was seriously undertaken in the 1880's by his pupil, Sterndale Bennett, and gathered momentum during the next 70 years; some popular movements, notably tonic sol-fa, a notation invented to help working-class singers sing at sight and another wholly working-class movement that started in the north of England, all-brass bands, and finally the competition festival movement also prepared the public for a less complacent and derivative type of music than the current imitations of Mendelssohn which dominated English music for half a century.

The English folk song revival, which proved to be a major factor in what has been at once a renaissance and an emancipation, and which is our concern to-day, is a curiosity of history. Probably as a consequence of the Industrial Revolution, folk music had to all appearance vanished from England, though Scotland, Ireland and Wales were famous for the richness of their folk music traditions. George Thomson, the Edinburgh publisher (1775–1851), who was active in collecting the national melodies of the "Celtic Fringe" of the British Isles, engaged Pleyel, Haydn, Beethoven and Weber among others to make piano accompaniments for his published collections of traditional songs. Certainly both in Scotland and Ireland the collection of folk music began in the eighteenth century. Yet in England as late as 1866 Carl Engel, a German musicologist who had settled in London, could find no English examples to include or discuss in his book on National Music. With surprising perspicacity he suggested that the absence of English songs might be for want of looking for them. He wrote:

> "Although the rural population of England appear to sing less than those of most other European countries, it may nevertheless be supposed that they also, especially in districts somewhat remote from any large towns, must still preserve songs and dance tunes of their own inherited from their forefathers."

Actually had he known it the search had already begun. The pioneers were John Broadwood, a country parson, and William Chappell, an antiquarian, who had begun to investigate the one the oral, and the other the written tradition of English traditional songs. Fifty years later a new generation of collectors, Broadwood's niece and Cecil Sharp prominent among them, began collecting from oral sources in earnest and were richly rewarded. This was about 1900, when the academic revival was seen not to be producing a nationalist type of composition, as had been expected. Vaughan Williams, who had an academic training and was a folk song collector, perceived by 1905 that for an English music it was not enough to transplant from continental soil a style compounded of German sonata form and Italian opera, but that English roots were necessary. He therefore turned to the madrigal, to Purcell and above all to folk song. Folk song was the decisive influence in the formation of his style. The actual impact of folk song on his melody and harmony can be very well seen in two early works, the song "Linden Lea," one of the few *volksthümliche* songs in English music, a strophic setting of a poem in the Wessex dialect and the overture to "The Wasps."

His contemporary Gustav Holst was even more radical in mind and less traditional in sympathies. These two together cut the link which had tied English music to the Continent since the time of Handel. The emancipation was so complete that, unlike the similar nationalist movements founded on folk song in Russia, Bohemia and Hungary, nationalism in Britain did not found a school, though there have been adherents of the second generation to the creed formulated by Vaughan Williams, viz. Moeran, Finzi and Rubbra, while John Ireland's music shows some of the influences of folk song, viz. a flavouring of the modes. But the younger generation has enjoyed its emancipation and one looks in vain for the direct influence of folk song in Walton, Rawsthorne, Britten and our younger contemporaries.

The actual influence of folk song alike in emancipating English music from Central Europe, in fertilising our creative impulses and in fashioning a national style, has followed the pattern already familiar in the nineteenth century nationalist movements of the Russian *Kutchka*, of Smetana and Dvorak, of Bartok and Kodaly, of the Spaniards, of Grieg, and less conspicuously of Sibelius. But actual instruction in folk music is not given in our system of musical education. In our primary schools folk song is used in the singing class as part of elementary general education. This is largely due to the efforts of Cecil Sharp to get our Ministry of Education to recognise folk songs as good healthy material for school children, better than so much of the jejune music specially composed for children's consumption. To that extent a small proportion of our English folk songs are widely known and to that extent the words on the foundation stone of Cecil Sharp House about restoring their songs to the English people have come true. But in academic musical circles no one cares an iota about folk music. Young men and women come into my history class at the Royal College of Music, where I devote one lecture per year to the subject, without ever having even heard the most attractive of English folk songs, and at the universities, though folk dancing is practised, no one, from professor to undergraduate, shows the slightest interest in our national heritage of folk music. The services of folk music to composition have, however, been incalculably far-reaching here as elsewhere in Europe. It would not be too much to claim that this is the greatest single service which the discovery and revival of folk traditions in music has conferred on Great Britain.

Dr. Vaughan Williams could not agree that folk music had been ignored by Parry and Stanford, and mentioned Parry's *The Art of Music*, in which he had devoted a chapter to folk song, and Stanford's editing of folk songs and his use of them in his own compositions.

LA CHANSON FOLKLORIQUE COMME INTRODUCTION A LA POESIE ETRANGERE

par

ROGER PINON (Brussels)

La présente communication est le fruit d'une expérience de quatre années au cours de néerlandais de la classe de poésie d'un athènée (ou lycée) wallon. Elle tend à défendre les raisons les plus valables de faire une place au folklore poétique aux cours de littérature et d'analyse littéraire dans les classes supérieures des athènées et lycées.

Disons d'emblée que cette place ne peut être exclusive, et qu'elle ne peut aller jusqu'à supprimer les textes signés d'auteurs anciens, pourvu qu'ils soient accessibles à l'élève moyen.

En Belgique les instructions pédagogiques du Ministère de l'Instruction Publique portent que, dans les trois classes supérieures des athènées et lycées wallons, "on veillera à faire une place (aux cours de secondes langues) à côté des textes littéraires, à ceux qui permettent de documenter concrètement les élèves, en particulier sur l'histoire, la géographie, les moeurs et coutumes, le folklore, la vie économique et sociale . . ." des pays dont on enseigne la langue. Cette faculté donée aux professeurs de langue est sans grande portée pratique, cependant, car il n'existe pas de cours de folklore germanique annexé aux sections de philologie germanique des universités de Liège et de Bruxelles, qui forment la majorité des professeurs wallons.

Si réduite que soit donc la part réelle du folklore dans l'enseignement des langues, il faut se réjouir de sa timide introduction, à côte de la danse folklorique recommandée au cours de gymnastique, de la chanson folklorique dans l'enseignement de la musique, et du film folklorique aux services éducatifs du Ministère belge de l'Instruction Publique.

Voici les exigences du programme de la classe de poésie en matière littéraire: d'une part un cours d'histoire littéraire sommaire, d'autre part un cours d'explication de textes, anciens et modernes, en vers et en prose. Comme il s'agit d'une seconde langue, les exposés et les explications ou commentaires doivent être faits en une langue simple et dépouillée; les textes illustrant le cours d'histoire littéraire doivent être relativement brefs, aisés à saisir, et en même temps expressifs. Le cours d'explication littéraire doit en partie s'appuyer sur l'histoire littéraire, en partie jouir d'une certaine autonomie: son but est de développer le goût et le sens de la littérature s'exprimant dans la langue que l'on enseigne (ici: anglais, allemand ou néerlandais), tout en montrant l'évolution de cette littérature autant que possible depuis les origines.

C'est ici que la chanson folklorique vient au secours du professeur de langues étrangères. Impossible, si ce n'est en adaptations modernes, d'enseigner les différentes genres poétiques du Moyen-Âge dans le texte, devenu trop archaïque pour des élèves de l'enseignement moyen. Beaucoup de détails typiquement médiévaux ne sont accessibles qu'avec de longs commentaires. Pour qui connaît la richesse et la beauté des folklores poétiques anglais, allemands et néerlandais, pour qui sait à quel degré de dépouillement et d'universalité peuvent atteindre les plus belles versions des chansons folkloriques, il n'y a pas à hésiter: le folklore poétique est un substitut de premier ordre à la littérature médiévale, dont il garde l'esprit, les genres et de nombreuses caractéristiques.

Je reconnais, à l'usage, les avantages suivants au folklore poétique:

(*a*) la langue en est moderne, vivante, simple, directe, je dirais presque "basique."

(*b*) le style est plus narratif que descriptif, par là plus vivant; il garde des traces

d'épithètes "homériques" devenues traditionnelles, de langage symboliquemédiéval, en particulier les chiffres, les fleurs, les couleurs; il ne recule pas devant l'emploi de formules, si typiques des littératures dans leur enfance: citons les incipit, les couplets-signatures, les répétitions affectives.

(*c*) les thèmes ont une allure légendaire ou impersonnelle, qui en font des sujets sans cesse renouvelés.

(*d*) de nombreaux motifs réapparaissent constamment dans la littérature: les tableaux de la nature servant de cadres à l'action, les oiseaux-messagers d'amour,etc.

(*e*) les genres sont variés et permettent d'aborder quelque peu systèmatiquement l'enseignement de la poésie, en partant des genres les plus objectifs pour aboutir à l'expression personnelle de sentiments lyriques.

C'est ainsi que l'étude de quelques ballades du folklore permet, plus simplement et plus complètement qu'avec des extraits de chansons de gestes, de faire ressentir par l'élève la noblesse et la grandeur du genre épique. Les travaux internationaux sont aujourd'hui assez poussés pour que l'on puisse se risquer à faire comprendre à des élèves de 16 à 18 ans ce qu'est la création épique, en exposant, au moyen de tableaux, la genèse, la transmission et la dispersion de quelques thèmes épiques.

L'étude de quelques chansons lyriques amène le professeur à définir des genres moins accessibles en extraits d'auteurs, tels que l'aube, la chanson d'adieu, la chanson à danser (carolle), la pastourelle. . . .

Les chansons liées à des manifestations calendaires, sociales, historiques, permettent de reconstituer ce que fut la vie des hommes autrefois; la littérature cesse d'apparaître comme d'une essence transcendentalle et sans rapport avec la société, comme réservée à une élite quelque peu fermée: elle devient, au contraire, un bien commun, en des circonstances où le peuple, plus que l'individu, extériorisait (et parfois extériorise encore) ses sentiments en chansons.

(*f*) un autre avantage du folklore réside en son anonymat: dès l'apprentissage de l'analyse littéraire, l'attention de l'élève est immédiatement concentrée sur le texte; il s'habitue à tout tirer du texte lui-même, à juger en-dehors de la biographie de l'auteur. La formation de son jugement et de son goût littéraires ne peut qu'y gagner.

(*g*) Le choix de chansons comme matière d'étude permet de commencer la poésie à un stade plus primitif, celui où elle n'a pas encore divorcé de la musique; c'est pourquoi il est à recommander que les premières lectures, celles où l'on essaie de faire saisir intuitivement par l'élève l'ineffable beauté du texte qu'on lui propose, se fasse avec accompagnement musical, ou mieux encore, on le chante en entier, ou on lui fait entendre un enregistrement. De la sorte d'ailleurs, on peut en quelques mots d'introduction, et par la simple exécution du chant, reconstituer l'atmosphère d'une exécution médiévale.

(*h*) Les chants fonctionnels, comme la berceuse, le noël, les rondes calendaires enseignent que la poésie existe à tous les échelons de la société, qu'elle se nourrit de vie et d'idéal, qu'elle répond à un besoin fondamental de l'humanité.

(*i*) La poésie populaire possède, entre autres qualités esthetiques, son objectivité, son expression directe, et son dépouillement: ce sont des qualités littéraires de premier ordre, qui forment le goût de l'élève et l'amènent au seuil du temple du grand Art et permettent l'élévation de tous à la notion d'Art.

La phase suivante de mon enseignement consiste, en effect, en procédant par comparaison, à faire sentir par l'élève en quoi consiste la note personnelle en poésie. Autant que possible, je choisis des poésies plus récentes et signées, sur des thèmes voisins de ceux qui ont été analysés auparavant. Je tâche de faire saisir par l'élève

comment s'enrichit le style, par le recours à des procédés non encore rencontrés et dont la poésie populaire n'use guère; et je lui montre la naissance des écoles plus modernes de poésie. La poésie folklorique, plus naturelle, plus spontanée (en apparence) polie par la transmission orale, n'est d'aucune école et de toutes les époques, et peut servir de terrain sur lequel bâtir l'harmonieuse construction de l'histoire de la poésie en la langue que l'on enseigne.

Ainsi donc elle apparaît comme un point de départ heureux à un enseignement intuitif et rationnel de ce qu'est la poesie en une langue étrangère. De plus, elle fait connaître, concrètement et à travers les siècles, ce que le programme belge appelle "les moeurs et coutumes, le folklore" du pays, et sous leur aspect le plus beau, le plus émouvant et le plus charmant à la fois. C'est faire entendre la voix millénaire de ce peuple dont on enseigne de la sorte plus que les mots et l'histoire, c'est faire entendre battre son coeur et vibrer son âme. C'est aussi, et avec une conviction qui dépasse les simples mots de tous les jours dont use la poésie populaire, contribuer à rapprocher les sensibilités, aider à la compréhension internationale et à l'estime mutuelle. Et vraiment l'école a rempli le plus beau de ses rôles quand les adolescents de deux nations n'ont q'à entonner leurs chants traditionnels pour que, d'instinct, ils s'aiment, s'estiment et se comprennent!

THE IMPACT OF WESTERN MUSIC ON THE INDIAN MUSICAL SYSTEM

by

ARNOLD BAKÉ (Netherlands and London University)

With musical illustrations

It goes without saying that an intimate contact of two civilisations, such as we have witnessed in India from the eighteenth century onwards, must have its effects on both. It would be instructive to trace the subtle changes this contact between India and the West has wrought among the peoples of Europe, but what interests us here at this moment is the much more obvious influence of the West on India. As far as music is concerned, we perceive little or nothing of such influence till the second half of the nineteenth century. The effect of regimental bands seems to have remained severely restricted to their immediate surroundings. Presumably the Indian soldiers who were trained to blow and play Western instruments and Western tunes, reverted to their own style as soon as they were released from their duties.

This is not altogether strange, because in the eighteenth century, the starting point of regular contact, Western music is already based on musical principles which are incomprehensible to the normally educated Indian. The more musically trained he is in his own field, the more baffling Western music must appear to him. This may seem strange, considering that the music of Europe and that of India are undoubtedly two branches of the same tree. It only shows to what extent historical developments can obscure original affinities.

Tonal constructions, exactly parallel to our mediaeval modes, form the basis of the Indian system just as much as they are the foundation of our classical music but, whereas we have modified the modal system almost beyond recognition, following the exigencies of the system of harmony as it gradually crystallised itself out of the

earlier intricacies of mediaeval polyphony, the Indians have held on to the modal principle with ever increasing intensity. The result has been that it is only possible to savour the beauties of the Indian system when one has an uncannily sharp ear for the minute changes in the internal relationship of the intervals within the octave. One mode differs from the other only by the rearrangement of the available intervals, set off against a tonic which, once chosen, remains stable whatever else may vary. Although in theory the basic modes of Indian music—the ancient *jatis*—start from the successive notes of the scale like our modes, in practice they are always set against one and the same drone. The enjoyment of an Indian raga—as the final modal development is called—consequently depends solely on the realisation of those varying internal relationships against a stable background. Fox Strangways remarks very rightly that the pleasure a raga gives depends perhaps not so much on what it is in itself as on the fact that it is not something else which it resembles in almost every way, but with which it is not quite identical.

The fact that India never attached any importance to a fixed or standard pitch greatly contributed to this development. Each singer chooses his drone to suit his own requirements and does not change it whatever series of ragas he presents. A raga thus remains itself at whatever pitch it is started as long as the internal relationship of the various characteristic intervals is not changed. The slightest deviation in that respect might land the singer in a different raga. The touchstone is the *sa*, the starting point of the series, given as a drone. Venkatamakhin, who formulated the theory of the modern S.I. system in the seventeenth century, rightly formulates this by saying that *ri* and *ga*, the notes following the *sa*, are really attributes of the *sa*, meaning that one cannot decide whether a note one hears is *ri* or *ga*, until one knows what the *sa* is.

It is natural that in the normal course of events musicians trained in the principle of the immutability of *sa*, would hardly take in a foreign system that was basically anchored to a fixed pitch and which on that basis found one of the main sources of its beauty in modulation, that is to say in a change of *sa*. The better educated in his own music an Indian hearer is, the more thoroughly a music which plays havoc with his musical sheet-anchor bewilders him. The welter of voices singing or playing in harmony further adds to the confusion, although it has nothing in itself which would be intrinsically unthinkable within the framework of the Indian system. Our early polyphony started within the full modal sphere and in the same way the usual Indian background of tonic, fifth and octave, sounded against the single strain of melody, as well as the occasional overlapping of the vocal line and the melody played—quasi in unison—on the accompanying instrument, could eventually have given rise to some kind of polyphony.

The musical development fits in with the whole mental outlook of the reformers belonging to the group of Ram Nohan Roy, the founder of the Brahmo Samaj, namely their strong advocacy of the adoption of everything English. In that process they often misjudged the character of their own cultural heritage on the one hand and, on the other, did not quite realise the implications of the methods they adopted. Even a man of deep spiritual insight like Maharshi Devendranath Tagore, who certainly put the value of his own culture very high, was sometimes led to very queer things by this urge to effect a synthesis between East and West. I remember very well an occasion when a granddaughter of his—the daughter of a much older sister of the poet Rabindranath and a very prominent social worker—showed us a beautiful diamond brooch which her grandfather had given her when she had harmonised a hymn from the Samaveda so that it could be played with piano accompaniment.

In a way this attitude is directly inspired by the fashion in England in the mid-Victorian period. Nobody in those days would have thought anything strange in a piece of plain-chant neatly set against a square four-voiced harmonic accompaniment. That is exactly what this activity of the Maharshi's granddaughter amounted to. I shall let you hear how Samaveda sounds when properly sung—a record taken in South India, a country where the tradition of the Vedic liturgy has remained alive.

(Record)

This, when set to Western harmony, might at best be likened to reflection in a violently distorting mirror. That effort represented, however, an honest attempt to bring the two cultures together. That the results were disastrous for the older tradition probably never entered the mind of the reformers.

Rabindranath himself, who had felt the charm of European folk songs—especially Irish and Scottish tunes—when he spent some time in England as a young man, experimented with the same kind of thing, but did not go far with it. In his early plays he took some of those melodies and incorporated them bodily into the texture, but, of course, with Bengali words. Once or twice he tried harmony, but it was too strange to him and he soon abandoned it altogether. He did, however, come to the conclusion that some kind of heterophony within the boundaries of a given raga—but only in a few chosen ones—would not clash with the spirit of Indian music. He discussed the possibility of having a choir divided into two parts, one singing the refrain built on the prominent notes of the chosen mode, against the other continuing the development of the melodic line, rather like the "pes" in "Sumer is i-cumen in." That is very much the line some young musicians took—Mihir and Timir Baran for instance, before the latter got caught up entirely in the cinema, and Ala-udDin with his state band of Maihar State, incidentally the teacher of Timir Baran. Some interesting features in Uday Shankar's orchestra are due to this impetus. In 1925 we heard a performance of the Maihar band in which the whole orchestra played a melody in unision, against runs executed on a xylophone-like instrument, which ascended when the melody showed a descending line and vice-versa. Some other rather shy attempts in that direction have been made, here and there.

Of late these rather tentative reforms have been swamped by the blaring attack from the side of the more vulgar and obtrusive entertainment music. I think one has to draw a firm distinction between the experiments from Devendranath Tagore onwards—rather intellectual, but springing from a desire to reach a synthesis—and the spate of film music and related products which are to be heard everywhere in India at present. The main difference is, that these products are not induced by a real desire to attain something worth while. Taken as a whole, I should say this film music is anti-intellectual, primarily appealing to the emotions of the uneducated and aiming at the quickest financial results. The films and the gramophone companies are the chief miscreants. The radio, following the sound principles laid down by Lionel Fielding, offers a good deal of sound stuff despite the unavoidable "filmi git." In any case the radio banned the harmonium very early on, so that at least the classical artists who come in front of the microphone have to do without that vile sound producer.

It seems to me that since the war the sphere of Hollywoodised Indian tunes has grown apace. Probably the enormous influx of European—and American—soldiers, bringing their favourite film-hits along and putting on the loudspeakers as powerfully as possible for every-one to hear, has contributed to the spread of the infection. Labourers in the cities, where one hardly hears anything else in coffee stalls and other places of refreshment or entertainment, acquire a taste for this music which

undoubtedly catches the ear. Subsequently they introduce "filmi-git" records in their villages when they go home (even though there hardly would be a radio, the local coffee stall is almost sure to have a gramophone which will play the records) and so the taste is corrupted from the bottom upwards which makes the position even more serious. Indian music, like the whole of Indian culture, rests on the foundation of the village community with its vast store of religious and artistic tradition.

I will give one example of this trend: a folk melody of East Bengal—a rowing tune—which is the basis of countless songs. Tagore has used it repeatedly to set his own words to, for instance in the play "The Post Office."

("Gram cara". . .)

Let me now give you an illustration of its transformation into a vulgar song-hit by the application of harmony in the Western popular style.

(Record. Senola QS. 509. " Paush toder dak diyeche.")

A solution of the difficulty is not so easy to indicate. It is quite clear that outsiders, however much in love with things Indian and Indian music, cannot bring salvation. The regeneration must come from within, inspired by an Indian musician of genius. What education could do would probably be no more than to further the understanding of the basic principles of Indian music, so that reforming musicians would at least know what they were doing and would realise what is possible without destroying the foundation of their own heritage. A study of the history of developments in the West might be a great help. There is no doubt whatsoever that Indian music will change, but we must pray that it will not commit suicide in the hope of being reborn as a Western harlot.

GOOD AND BAD IN BRITISH-AMERICAN FOLK SONG *

by

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A FEW evenings ago I happened to tune in on a radio programme originating in one of the major stations on the Atlantic Coast of America. The announcer was introducing a folk song: he spoke of the numerous variants of "Barbara Allan," and I thought it behoved me to listen to the sequel. The song, in fact, which followed proved to be one that had some right to be called a folk song. The text was made out of the common stuff: it spoke of "coming back if he roamed ten thousand miles," and contained familiar "shoe-the-foot" and "glove-the-hand" phrases. The tune made too much play with major and minor alternation at the sixth and seventh, but was, on the whole, simple and acceptable. But it was sung by a powerful mezzo-soprano, who varied her timbre from warm and sympathetic to harsh and metallic, imitating in the latter some singers in the Southern Appalachians—of course with conscious intent. The tempo was slowed to a point where there was no time left for the later verses which had been elucidated by the announcer. There was frequent change of pace, much crescendo and diminuendo. The singer was accompanied by a theatre orchestra, with plenty of *Schmalz* in the strings. At the end of the song, the announcer

* Presented but not read.

exclaimed with enthusiasm, "There's a girl who really knows how to put over a folk song!"

Assuming that the experience just described is of so frequent occurrence as to be paralleled in the recollection of most of my listeners, to be in fact normal rather than exceptional, I would ask whether it concerns a Society like the one here gathered to be in any way exercised about this situation, and, if so, why and how. This question, howsoever many times it may in various forms have been asked, is by no means easy to answer convincingly.

Folk song is like the common land of earlier centuries, to which one had rights of fuel and pasturage and of such other employment, utilitarian or aesthetic, as suited one's need or convenience. If a painter chose to idealise its picturesque aspects, disposing its elements as he pleased, that was his privilege. If a peasant took part of his sustenance from it, somewhat changing its face the while, no one could deny him that right. One could do almost anything but engross it as his private possession, preventing others from using it for contrary ends.

Similarly, it seems a policy no less wrong than idle to attempt to prevent others from doing what they like with folk song. Bishop Percy, like most students of earlier generations, had little or no interest in its music, but found its text a stimulus to his thin vein of creative poetic impulse, and polished it to his heart's content and private advantage. On a level less refined and elegant, the broadside poetasters did much the same, taking what they liked, rejecting much, sophisticating, vulgarising, adapting for a specific class of readers or listeners. Some mocked its simplicity by parody, some gave its phrases a religious cast, some twisted innocence to obscenity. As far back as there is any record, folk song has been exploited in one way or another for private ends. It is difficult to imagine that this state of affairs will change in our own day, when the expansion of audiences to astronomical totals has multiplied so enormously the possibilities of personal gain in money and recognition.

All such employment of folk song, as has been suggested above, would probably be set down by the present Society as the abuse of folk song. A group devoted to the preservation and study of folk song is naturally concerned to keep it uncontaminated, to transmit it as received. Now, of course, my characterisation of the radio singer's performance rested on the tacit assumption that I knew the difference between the genuine and the false or corrupt. And such a discrimination, in turn, rests upon the assumption that definition of the genuine is possible. But if it is to be an effective agent of our purpose, a definition that remains latent in our own individual consciousness, as a distillation resulting from much experience of the genuine, is insufficient: it must be explicit and communicable to those who are unenlightened and perhaps even hostile. It is no easy matter to explain to someone who has just received pleasure from hearing a folk song sung falsely, why he ought *not* to have enjoyed it, or why his pleasure is not the true and proper enjoyment. And the best thanks one's efforts are likely to receive are—to be dismissed as a "purist": hateful term that inverts the scale of values and puts the cream below the milk. If we are willing to suffer this indignity, it must be because we know the sterling worth of what we are upholding. But to put sterling into circulation would be best of all.

A capital difficulty in defining genuine folk song, as I see it, lies in the temptation to introduce the element of value into our definition. Though ultimately we may defend and justify it on grounds of value, we must not say to our tyro, "Don't you see how much more beautiful, or moving, or satisfying this is than that because it is genuine?"—or even, "*and* it is genuine." His answer will probably be, "*If* it is genuine, so much the worse for the genuine: it is so unskilfully sung, the intonation is

so dubious, that I cannot be sure of the tune, and the voice of itself gives little pleasure by any normal standard of aesthetic comparison. Moreover, harmonic support makes for a richer musical experience. Why should we prefer the genuine if the artificial is more beautiful, and who is to say what is truly genuine in any case? Where you have no original to set up as standard, and where all is in continual flux, doesn't immediate aesthetic effect become the necessary and only justifiable criterion—in fact the gauge of genuine value?"

To this our reply will be, "There may be things in human experience more beautiful than folk song, but were we not talking about folk song? Comparison ought to follow, not anticipate, identification."

So we return to the crucial matter of definition, with the element of value—any kind of inherent value—temporarily ruled out of order. I am at present not addressing a tyro, and before a group of specialists I may prudently refrain from offering a definition of my own. I will only say that, bare of value-judgments, any acceptable definition will freely admit the artistically execrable as well as the excellent among the possibilities for inclusion. Also that, to my mind, one of the essential marks of the genuine—if by itself insufficient as a determining factor—is the absence of overt signs of awareness of a present audience subject to personal appeal: *procul, procul este profani* who know how to *put over* a folk song!

Having isolated the genuine from the great mass of the semi-popular, if that be possible, we may begin to make the discriminations and judgments of value that justify in our eyes the attention and admiration we are willing to accord to this form of expression. It will be convenient to separate, for purposes of discussion, the song and the rendition—though finally they must be reunited in an essential identity, ideally one in purpose and effect.

During the last half-century, the enormous accretion of material collected with painstaking fidelity directly from oral sources has made it all but impossible for any interested person to fail to develop an accurate idea of the scope and character of folk song, so far at least as it can be set down on the printed page. The conventional phraseology, the stereotyped epithets, the unqualified statement of action and feeling, the discontinuity of narration, the occasional obscurities, the occasional vivid flashes so heart-seizing and poignant in their simple immediacy: all these marks of a tidal abrasion and aural erosion are now so familiar as to be beyond the need of particularising. It has become clear that there is in circulation a good deal of material deriving from the broadside press or at least of that ilk, and often fortified in the popular memory by casual reprintings. Clear, too, is the fact that there is much rubbish afloat on the traditional stream, of no intrinsic beauty and little historical interest. As in other areas of artistic endeavour, there is good and bad, and the gamut reaches all the way from worthless to precious beyond price.

But it is on the side of rendition that I believe the gravest abuses and the most serious misconceptions are to-day to be found. This is not a superficial matter: the misguided interpretation of a folk song does not leave the song intact for the next singer. One cannot go back to the composer's original script for the revelation of his intention. Every rendition here is the original, and a bad original begets other bad originals. But also, being tradition, every rendition is a reproduction, and bad reproductions beget worse. It should be recognised that folk song and art song point in opposite directions and aspire at their highest toward opposite ideals—until they meet where opposites merge. A composer strives for a unique beauty, and his ideal interpreter tries to realise and reveal that uniqueness. But folk song as we know it flows on the stream of ideal traditional singing, ever toward a condition of greater

impersonality. That *uncomposedness*, eventuating almost biologically, is perhaps the hallmark of its sterling quality as folk song, and its impersonality is the secret of its virtue. Certainly, for a self-conscious, ego-ridden age like the present, one of its most salutary values is inherent in this release from personal egoism, this reduction to the common denominator of humanity.

When, therefore, a singer rises before an audience to "put a folk song across," in that instant and in every such performance something very precious is lost. The self-conscious note of professionalism has invaded a precinct hitherto miraculously innocent of self-consciousness. Folk songs cannot be "put over": they must, as it were, sing themselves. The singer who does not lose himself—not in himself, but *in the song*, loses the song. There is, rightly considered, no professional folk singer: there are folk singers and there are professionals who sing folk songs. The latter are the chief corrupting influences in our time, because they are commonly regarded by the public as authorities. Even if they began as genuine folk singers, they cannot long continue so. Economic necessity and an audience combine to make them aware of the elements in their performance and in their songs that exert the widest immediate appeal: the songs are winnowed to this end, the effective points of technique and personality are emphasised, and the net result is a self-conscious artist with a special repertory. It is, of course, true that folk singers often sing with a marked individuality. But this ingredient is inseparable from the song as they sing it. It is something they do not know they are displaying or that they can alter: it is the only way they have of conveying the song. Thus they are as nearly as possible identified with the song as for them it exists. A singer, on the other hand, whose personality is consciously establishing connections with his audience around, or past, as well as in and through, the song—whether by personal charm, by significant facial expression or attitude, by any of those wordless signals whereby we communicate meaning to one another, or simply by an artistically critical rendition of the song:—he or she is no folk singer, but undermines instead the very quality that makes a folk song what it truly is.

For me, at least, it is this elusive sense of anonymity or impersonality that contains the quintessential experience conveyed by folk song, and toward which everything characteristic of the form ideally tends. The reticent, withholding, impassive habit of a ballad-text at its best has been often remarked. Not so often observed is the way in which the tune contributes to the same effect. On reflection, it is obvious that a folk tune, composed of an established number of phrasal units, and repeated in roughly identical form as many times as need requires, is radically inimical to the impulse of narrative. Action, description, dialogue, suspense, climax, catastrophe, succeed one another and ask for a free, fluid, responsive melodic counterpart that will reflect the constantly changing occasion. Stanzaic melody, on the contrary, is not only undramatic, but inherently anti-dramatic. And this is a source of its strength. This is how it acts to reinforce the reserve of the textual style. This is how, although by musical statement it intensifies the emotional (and lyric) effect of the words as one succeeds another, it at the same time objectifies and dominates their stated content. It reduces to its own constant pace the varying excitements of the narrative journey, levelling out and regularising. It lends poise and self-control by its rhetoric of repetition: the dignity of deliberate conformity to a predetermined mould. This is why some of the most brutal and violent, crude or sordid themes, when passed through the crucible of true traditional singing, produce an effect of stark and tragic power which in its controlled, unelaborated statement can only be called classical. How often, also, the narrative commences in the first person and

passes to the third when the action becomes too violent for a first-personal statement to be endurable. This is like the distancing of violent action in a classical tragedy, its removal from the immediate stage to be reported by an onlooker. And it is another reflection of that impulse away from the egoistic and subjective of which we spoke earlier. How often, also, the stereotyped epithets of hero and heroine—"pretty Polly," "sweet William," continue in use beyond the point allowed by the direct meaning of the passing events, to augment that statuesque impassivity of general effect. Beginning on a naturalistic level, they acquire at length a kind of marmoreal, subdramatic restraint. These noteworthy features of folk song are, I believe, perfectly supported by the best folk singing, which is sometimes of an almost masklike aloofness that apparently makes no concessions to ordinary fluctuations of human sympathy or passion, nor shows any awareness of audience, but throughout its course tacitly acknowledges its allegiance to a higher court, the strangely abstract, impersonal law of Tradition.

If we can but sharpen in other listeners the sense of this precious and quintessential quality in the best folk song, I believe we shall have helped to preserve a value for which we can find no substitutes.

Summary

THE PLACE OF FOLK MUSIC IN THE CULTURAL LIFE OF THE PRESENT DAY IN JAPAN *

by

GENJIRO MASU (Japan Music Institute, Tokyo)

In the music of the Japanese people there can be traced many aspects of their way of life during the last twenty centuries or more. From ancient times to the Meiji era of the nineteenth century a large number of the people have been subjected to the rule of feudalistic lords and warriors, and the music of the rulers followed a distinct path from that of the people although there was a close connection between the two. With the decline of feudalism at the beginning of the Meiji era, European culture was introduced and a Europeanised system of education was introduced. Traditional Japanese music was looked down upon and was banned from the schools in favour of European music. But the traditional Japanese music was still practised at home, in social gatherings and at theatres. Thus during the latter part of the nineteenth century musical education was completely divorced from the traditional music. Music became a matter of intellectual study to the younger generation without true appreciation of its beauty.

After the 1923 earthquake there was a great change in the cultural life of the people: great importance was placed on recreation, and folk music and dance became widely practised throughout the whole country. Commercial gramophone and film companies produced popular songs in European style for the common people and the younger generation became gradually more and more interested in European music.

* Presented but not read.

After the second World War the defeated Japanese lost their racial confidence and seemed to abandon music, but soon in an attempt to build up a cultured and peaceful state and to realise democratic freedom and give up feudalism they sought out their own arts and recreation, hoping thereby to achieve cultural progress.

The Japanese interested themselves not only in their own folk music but in the folk music of all countries of the world. Every day folk music of the world is found in the programmes of the radio and musical meetings, and is also included in school education. But folk music is still treated as though it were merely an appendage to modern culture and there is no systematic plan to harmonize it with national life. That belongs to the future.

NOTES AND NEWS

1953 FESTIVAL AND CONFERENCE

The International Folk Music Council will hold its Second International Festival of Folk Dance and Song together with its Sixth Annual Conference in the Basque country at Biarritz (France) and Pamplona (Spain) from July 9th to 15th, 1953, at the invitation of the Syndicat d'Initiatives and the town of Biarritz, and of the municipality of Pamplona.

Countries from all parts of the world are being invited to send representative groups of dancers and singers. Only authentic folk music will be performed and as far as possible it will be executed by traditional dancers and singers.

There will be three Conference sessions and short communications on the following subjects are invited:

1. Ritual and ceremonial dances and songs (with illustrations), preference being given to those that will be performed at the Festival.
2. Folk music (dance and song) in education. Intending speakers are asked to amplify or comment on the report adopted by the Fifth Conference and published in the *Journal of the International Folk Music Council*, Volume V.
3. The distinction between "folk" and "popular."

For further particulars apply to the Honorary Secretary, International Folk Music Council, 12, Clorane Gardens, London, N.W.3.

* * *

LLANGOLLEN INTERNATIONAL EISTEDDFOD

The Sixth International Music Eisteddfod will be held at Llangollen from July 5th to 12th, 1953. The folk song and dance competitions will take place on Wednesday, July 8th. Particulars can be obtained from Mr. W. S. Gwynn Williams, Llangollen, Wales.

UNESCO COUPON SCHEME

Members are reminded that their subscriptions to the Council can be paid by means of the Unesco Coupon Scheme, particulars of which are given in Volume III, p. 3, together with the addresses of the respective distributing bodies. To these should be added:

CEYLON: The University Bookshop, University of Ceylon, Colombo.
IRAQ: Ministry of Education, Baghdad.
LAOS: Commission Nationale pour l'Unesco, Ministère de l'Education Vientiane.
TURKEY: La Bibliothèque Nationale (Milli Kütüphane), Ankara.
VIET-NAM: Le Secrétaire Général, Commission Nationale pour l'Unesco, Ministère de l'Education, 160, rue Pellerin, Saigon.

BOOK TOKENS LTD., the distributing body in the United Kingdom, has changed its address to 14, Buckingham Palace Gardens, London, S.W.1, England.

* * *

REPORT ON A CONFERENCE OF FOLK MUSIC EXPERTS IN GERMANY (DDR, Eastern Zone)

At Weimar there took place on February 21st and 22nd, 1952, a conference of folk music experts, arranged by the Zentrale für Laienkunst of Berlin. It was attended by more than 200 people, among them delegates of all the government departments interested in the propagation of folk music, directors of folk song archives, collectors of folk songs, teachers and lecturers of universities and music conservatories, leaders of vocal and instrumental folk music ensembles and individual folk music experts. One of the main purposes of the conference was to discuss methods by which genuine folk music could be made accessible to everybody. For this purpose it is necessary to establish collaboration between the practical musicians and pedagogues, and the scholars and historians. Means to this end are the education of students, the creation of folk music archives, the publication of new collections, and the study of the style and technique of traditional folk music. The undersigned reported on his work on a bibliography of European folk song which he is preparing as one of the next publications of the German Academy of Berlin.

HEINRICH MÖLLER.

* * *

OBITUARY

WILLIAM JAMES ENTWISTLE

William James Entwistle was born and bred in the China Inland Mission, but passed from Robert Gordon's College to the University of Aberdeen, and thence, after war service, to a Carnegie Research Scholarship in the University of Madrid (1920-21) where he found the material for his first book *The Arthurian Legend in the Literatures of the Spanish Peninsula* (1925), which established his reputation as a learned, accurate and bold scholar. After teaching posts at Manchester and at Glasgow, he was elected to the King Alfonso XIII Chair of Spanish at Oxford in 1932, and became Director of Portuguese Studies in the following year. His book on *The*

Spanish Language (1936) surveyed the whole growth of the Iberian group and also of Basque. In 1939 he produced his principal book, *European Balladry*, an unprecedented survey of an immense field. He had mastered nearly all the European languages, and could appreciate the interrelations of their popular literatures; and his gifts of compression and style gave him mastery over the most varied sources. Other works in which he collaborated or was the sole author were *Companion to Spanish Studies* (1929), *Handbook to the Study and Teaching of Spanish* (1938), *Stories in Civilisation* (1941), and *Literature of England A.D.* 500–1942. He was a rapid worker and thinker and a writer of clarity and charm.

His premature death is a grievous loss to the Council of which he was a correspondent during the five years of its existence.

JOHN L. MYRES.

JOHN MURRAY GIBBON

Born in Ceylon, 1875. Died in Montreal, July 2nd, 1952

John Murray Gibbon, Ceylon-born Scot, distinguished student of Aberdeen University and Christ Church, Oxford, was general publicity agent for the Canadian Pacific Railway in Montreal from 1913 to 1945. In the late twenties he organised a series of Folk Music and Handicraft Festivals stretching from coast to coast, each focussing attention upon a particular culture, e.g., French-Canadian in Quebec (where M. Marius Barbeau was closely associated with him), "All-European" in Winnipeg, Regina and Calgary, Highland in Banff, Sea Music in Vancouver and Old English in Victoria.

He fostered the performance of folk music in many ways and wrote singable translations of several songs from the Gagnon collection in *Canadian Folk Songs, Old and New.* He participated in the inaugural meeting of the International Folk Music Council in London in September, 1947.

ETHEL BASSIN.

PUBLICATIONS RECEIVED

MUSIC, BOOKS AND PAMPHLETS

Anthologie des Chants Populaires Français (groupés et présentés par Pays ou Provinces). JOSEPH CANTELOUBE. 4 Vols. (Durand et Cie, Paris, 1951.)

Vol. 1. Provence, Languedoc, Roussillon, Comté de Foix, Béarn, Gascogne, Corse. 411 pp.

Vol. 2. Savoie, Haut-Dauphiné et Bas-Dauphiné, Lyonnaise, la Haute- et Basse-Auvergne, Guyenne, l'Aunis et la Saintonge, l'Angoumois. 440 pp.

Vol. 3. Poitou, Berry, Marche, Limousin, Nivernais, Bourbonnais, Bourgogne, Franche-Comté, Lorraine, Alsace, Vendée. 447 pp.

Vol. 4. Flandre, Artois, Picardie, Champagne, Ile-de-France, Orléannais, Touraine, Anjou, Maine, Normandie, Bretagne. 481 pp.

A casual glance at these four small slim volumes printed on India paper is deceptive for it does not reveal the immense amount of material that they contain. Actually there are over 1,200 songs with melody, text in the original language, dialect or patois, and where necessary a translation into French. The anthology, according to M. Canteloube, is not intended as a musicological work of scientific character, but as a collection of songs drawn from an immense and precious traditional patrimony which all Frenchmen should know; and the format of the volumes which makes for easy handling suggests that they are for constant use rather than for the library shelves. The collection will, however, be invaluable to scholars for study and reference.

Each section is preceded by a short introduction giving an historical outline and description of the province or *pays* concerned, and each volume is prefaced with an essay on some general aspect of folk song. We are particularly glad to have M. Canteloube's views concerning the nature of folk song. They are in accord with the definition drawn up by the Council at its recent Conference* or rather they coincide more nearly with the definition as initially submitted to the Conference, for he includes the much debated expression "modelé"—"modelé par les générations successives"—and in discussing the evolution of folk song he states categorically that "un temps assez long est donc nécessaire à ces modifications, à cette imprégnation. Il faut au moins à la chanson le temps de devenir anonyme."

It would be difficult if not impossible to express in words wherein the charm and beauty of French folk song lies. They are seldom composed of broad sweeping phrases and on paper some of the tunes may look a little meagre, yet when they are brought to life by singing they are found to be completely satisfying, so delicately and surely are they constructed. Most of the tunes are in major or minor, the latter usually in its aeolian form with minor 6th and 7th although there are a number of tunes with the sharpened 7th, so rare in English folk song. There are a few in the dorian (D) mode, but the mixolydian (G) mode, except for one song from Provence, seems to be entirely absent.

It would be an exaggeration to say that all folk songs are great works of art, and so it is with the songs in this collection, but all have quality and even a casual glance reveals a high proportion of gems of the first water. It is strange and sad that the wealth and beauty of this great musical tradition should not be unanimously recognised by the French people and that the bastard folk song should all too often be confused with the real thing; and it can bring no comfort to M. Canteloube to know that this lack of discrimination applies to countries other than France.

Patriotism, in the best sense of the word, has been the main driving force in M. Canteloube's work. It is good to know that his collection has been "couronné" by the Académie Française and the Académie des Beaux Arts. We hope and believe that he will be still further rewarded by seeing his love of the songs transmitted not only to his own countrymen but to music-lovers throughout the whole world. M. K.

* See page 12.

Serbo-Croatian Folk Songs. BÉLA BARTÓK and ALBERT B. LORD. (Columbia University Press, New York, and Geoffrey Cumberlege, London, 1951.) 631 pp. $8·50 (55s.).

The book consists of three sections:

(1) Bartók's meticulous transcription, from phonographic records, of the melodies of 75 "women's songs" (*ženske pjesme*), contained in the collection made in 1934 and 1935 by the late Professor Milman Parry of Harvard University. Discarding some 30 songs sung by an old woman whose pitch was uncertain, there are still some 150 "lyrical" songs which have not yet been made available; furthermore, the voluminous collection of the heroic songs (*junačke pjesme*), Parry's principle interest in making the journey to Yugoslavia, remains to be published.

(2) The text of the 75 songs, transcribed by Nicola Vujnović, and its accurate as well as readable translation by Professor Lord. The Parry collection contains over 10,000 texts of lyrical songs. This material was considered for frequency of the occurrence of a particular text and its variants, without further analysis or documentation.

(3) Bartók's comprehensive presentation of the morphology of the Serbo-Croatian vocal folk melodies, based on all the collections of Serbo-Croatian folk songs available to the author. Several important source materials (especially the 5th volume of Kuhač's *Southslav Folk Songs*, 1941) were not available to him. For the most part, the 75 new songs were simply added to some 3,500 melodies analysed in detail. Only a summary of this analysis was included in the book, while a detailed tabulation was deposited at Columbia University. The principal frequency analyses concern the form ("content") structure of two-section melodies; the range of Serbo-Croatian folk songs (the four tone range being most frequent and even narrower ranges quite common); part singing; and some peculiarities of performance (such as interruptions of a melody by shorter or longer rests, swallowing of the last syllable, and interpolation of meaningless syllables).

The monograph is one of the most important contributions to the musicological analysis of Yugoslav folk songs, in spite of the brevity (92 pp.) of Bartók's text. It is not, however, as Professor Herzog suggests in the foreword, the "first systematic discussion of Yugoslav folk music" (p. xiii).*

J. B. and C. R.

A Magyar Népzene Tára, I; Gyermekjátékok. A Magyar Tudományos Akadémia megbizásából szerkesztette BARTÓK BÉLA és KODÁLY ZOLTÁN. Sajtó alá rendezte Kerényi György Dr., Budapest, 1951.

Corpus Musicae Popularis Hungaricae, I; Children's Games. Edited by BÉLA BARTÓK and ZOLTÁN KODÁLY. Revised for the Press by Dr. György Kerényi. (Academia Scientiarum Hungarica, Budapestini, 1951.) Pp. xxxviii + 934 + 32.

This book is the first volume of a series that should become the *Monumenta* of Hungarian—properly speaking Magyar—music. Since the continuity of Magyar musical culture depends, not on an established tradition preserved in writing but on a tradition enduring by oral transmission, its documents are not the works of individual composers as shown in the West European *Monumenta*, but traditional melodies surviving among the people.

The plan of the undertaking originated some forty years ago: in 1913, by Bartók and Kodály, who realised the immense cultural and intellectual importance of native folk music quite apart from its value as a new and spontaneous musical inspiration. Practically nothing happened until the mid-thirties when the Hungarian Academy of Sciences delegated the preparatory work to Bartók and Kodály with a view to early publication. They carried on jointly with transcribing, classifying, collating, etc., the recorded material until Bartók's departure to the United States in 1940. After the war editorial operations were resumed under the sole direction of Kodály, and children's games were

* Cf. L. Kuba, "Yugoslav Folk Song: A general survey from the musical point of view" (Praha, 1923, 59 pp., in Czech); B. Širola, "Croatian Folk Music" (Zagreb, 1940, 170 pp., in Croatian); M. A. Vasiljević, "Yugoslav Musical Folklore" (Belgrade, 1950, 423 pp., in Serbian).

chosen to inaugurate the series planned to run to some twenty volumes. *Corpus Musicae Popularis Hungaricae* is dedicated to the memory of Béla Bartók as a fitting homage to his inspiring genius.

The volume is likely to remain the standard collection for a long time, and not only in relation to Hungary. It contains little short of 1,200 tunes: this number includes melodies transferred from earlier publications, of which Áron Kiss's *Magyar Gyermekjátékgyüjtemény* ("Hungarian Children's Games Collection"), Budapest, 1891, predating Lady Gomme's valuable collection by three years, is the most valuable.

Since the musical structure of the tunes differed in certain respects from the adult folk melodies, Bartók and Kodály's earlier system of classification was found inadequate here, and a new basis had to be devised for their grouping. The ingenious system here adopted is controlled by melodic considerations: the melodic configuration, in other words the skeletal melody of the principal phrase-unit, which is mostly but not always the opening phrase, is taken as the qualifying factor of the various groups. The symbols denoting these melodic formulas are expressed, not in letters referring to music-notes as in the earlier system, but in tonic sol-fa syllables.

Each tune-transcript is annotated and collated, showing details of performer, recording, collection, and referring to printed sources if any, and variants. There is a separate list showing melodic concordances among the published melodies themselves, and another explaining dialect-words and other verbal peculiarities.

But in children's games the tune is merely one component—sometimes not even the most important one: play-action, the gestural element, is at least as essential as words and melody. The editors therefore decided to supplement the melody-transcripts with a systematised description of the corresponding games. But here again, a suitable method had to be devised so that related actions should come under the same heading. To make the verbal explanation quite clear there are some seventy photographs at the end of the volume; concordances with non-Hungarian games are noted separately.

In this necessarily short description there is no place to discuss the points of the book in detail. A full bibliography would have been of considerable assistance to those wishing to undertake a study of the subject, and a fuller Introduction would have facilitated the layman's approach. However, the excellence of the book should be evident from the preceding paragraphs, and the shortcomings are insignificant, implying mainly matters of presentation. J. S. W.

English Folk Songs from the Southern Appalachians. Collected by CECIL SHARP, ed. MAUD KARPELES. (Oxford University Press, London, New York, etc., 1952.) 2 Vols., 436 + 411 pp. 63s. (in U.K. only).

Everyone must rejoice at the welcome news that the Oxford University Press has brought out a reprint of this great work. Published originally in 1917 in one volume, it was re-edited, enlarged to three times its former size, by Sharp's co-worker, Maud Karpeles, who included perhaps five-eights of all the material they had amassed during their three sojourns in the Appalachians. It is this two-volume work, published in 1932, and too long out of print, which is now re-issued, with minor corrections and a note by Miss Karpeles describing briefly her recent impressions of the far-reaching changes that have occurred in the mountains since 1918.

It is not too much to say, despite the subsequent very impressive activity in the United States, by regional societies and by individuals, in the collecting and publishing of folk song, that no work which has since appeared can approach this one in importance. It is as indispensable for the serious study of British-American folk song as Child's work is for the ballad. As a repository of authentic secular traditional songs and ballads, its significance can only increase with the years. In its rich and representative beauty and variety of content, in its scrupulous editorial fidelity, it has been a primary stimulus and a challenge to all later collectors—a challenge that on the musical side has seldom been met. In the mere bulk of its melodic record, and particularly for the ballads, it dwarfs all competitors. And, although a regional collection, its standing as justly representative

of British-American tradition throughout the United States is more clearly established with every succeeding collection of the kind. Apart from special categories (as rail, lumber, mining, cowboy, or sea songs), and subtracting religious folk song (white or black)—though of these too there are some examples—these volumes still present the best general picture of white traditional song in pre-radio America. And since, in the face of two world wars and a technological revolution, so purely traditional, so uncontaminated a record can hardly again be achieved, the work now begins to take on the dimensions of a historical monument of incalculable price. Imagine the value of such a record, with such vouchers of fidelity, for Chaucerian, or for Elizabethan, England ! As today these would be, so doubtless tomorrow this will become. Already it begins to ascend to its true stature and claim its commanding position in the long perspective of Time.

B. H. B.

Cancionero Popular de la Provincia de Madrid. Vol. 1. Collected by MANUEL GARCIA MATOS. Edited by MARIUS SCHNEIDER and JOSE ROMEU FIGUERAS. (Instituto Español de Musicología, Barcelona-Madrid, 1951.) 105 pp.

The Instituto Español de Musicología is to be warmly congratulated for having undertaken to collect and publish all the folk music which is still to be found in the whole of Spain. This is a monumental task, and we wish all those in the field the richest of harvests.

The present volume contains some of the material collected throughout the province of Madrid by Manuel García Matos together with a few songs collected in Madrid itself by Magdalena Rodríguez Mata. The scientific classification and presentation of the tunes was in the very expert hands of Marius Schneider, and the texts have been dealt with in a no less expert manner by José Romeu Figueras. The three main contributors explain their contributions in separate sections, and there are 234 musical examples, arranged chronologically according to festivals and seasons.

In his notes, Sr. García explains that he chose the Province of Madrid first for his investigations as the tremendous urbanising influence of the Capital made it most urgent. Already in many places the tradition had gone and only some of the oldest people talked of forgotten dances and songs. However, with courageous persistence Sr. García managed to achieve a very fine and interesting collection, thus giving the lie to the fable that Madrid had no folk music. Sr. García also gives us welcome and very carefully observed details of many of the surviving customs and festivals.

José Romeu Figueras discusses the literary side of the texts with a commendable lack of academic censure: he understands and appreciates the folk idiom without any desire to improve or correct—would that all editors were as honest !

To Dr. Schneider is left the tricky business of consistent systematisation, but then this is, of course, his *forte*, and with true German thoroughness he sorts and unravels until everything is indisputably in its proper place.

What surprises and delights in the musical examples is the astonishing purity which the music has retained in spite of persistent present-day contaminating influences. We certainly expect great things from future volumes. N. F.

Traditional Songs from Nova Scotia. Collected by HELEN CREIGHTON and DOREEN H. SENIOR. The Ryerson Press, Toronto, 1950. xvi + 284 pp.

This book, a most useful addition to our regional collections, includes 138 songs, 37 of them variants of Child ballads, many given in two or three versions, with full if not always complete reference to other printed versions and recordings. Each song is prefaced by a note on its background, literary or social provenance, analogues in other songs or forms of folklore, and information about the singer. Although one could wish sometimes for further data, yet it is a wonderfully compact and satisfactory arrangement, born of the editor's long experience in collecting and sifting information. The pattern of arrangement is a familiar one, listing Child ballads first, following with other ballads in the Child genre, songs of English broadside origin and of local incident, nursery and

play-party rhymes. Taken in combination with Miss Creighton's earlier *Songs and Ballads from Nova Scotia*, the book shows us what a small district will yield to the knowing and sympathetic searcher, for she has found her songs within a radius of thirty miles of Halifax. What with Miss Creighton's and William R. Mackenzie's work, one may hope that the song salvage from Nova Scotia is now fairly complete.

To Miss Senior Miss Creighton owes much of the recording and transcribing and her introduction and notes attest the liveliness and enthusiasm of their partnership. It was a happy accident that sent Miss Senior from England where she had long worked with Cecil Sharp's songs and dances, to Nova Scotia and to Miss Creighton, already a collector of distinction.

If there is a slightly lower proportion of modal tunes here than in other regional collections, there are still many beautiful ones. Comparison with the recordings points out again the difficulty of transcription. Nuances of rhythm, variations from stanza to stanza, and individual embellishments tend to be lost.

By all criteria Miss Creighton's collection ranks high, and its quality is further enhanced by the variety of styles—the free-ranging recitative of Mrs. Duncan's "The Famous Flower of Serving Men" (p. 62), Dennis Smith's richly decorated "Grey Cock" (p. 83), and Mrs. Gallagher's restrained yet dramatic "Young Hunting" (p. 36). Here is fresh evidence of the virtuosity and the originality of the folk singer, and hence more light on the quality of the song itself. E. K. W.

Another Sheaf of White Spirituals. GEORGE PULLEN JACKSON. University of Florida (Convention Press, Jacksonville, Florida), 1952. xviii + 233 pp. $6·50.

Dr. Jackson's researches, which have been published at intervals during the past twenty years, have dealt stage by stage with a musical (and socio-religious) phenomenon that is peculiar to the United States. The white spiritual was found to be like the negro spiritual in being a form of folk song brought into existence by oral development of revivalist hymns. These spirituals found their way into print, often in the curious "shape-note" notation. Among these not all were aesthetically worthless and some were found to be based on genuine folk songs of British origin. The next stage, which is reached in his latest book on the white spiritual, is to identify the ancestry of another 360 hymns and to classify them according to family. There is a trend now in American folk music studies to classify folk tunes into families headed by an archetype. This new instrument of study is thus now turned upon popular hymns.

The method is not without danger: one can persuade oneself after reading a large number of tunes that their resemblances look larger than their individual differences. The very first hymn in this book "is identified by Bayard as of the Bailiff's Daughter family," to which the reader is tempted to retort that she has indeed come a long way from Islington. Though we can never stop spotting likenesses it is probably better to concentrate on technical behaviour (phrase lengths, intervals, etc.). But the hymn form is a strait-jacket which smooths out both rhythm and melodic contour. A remarkable instance, however, of melodic contour surviving so as to be just recognisable after the rhythm has been flattened out—rhythm stripped of pitch is usually thought to present a tune's identity better than melodic line stripped of rhythm—is a hymn moralising on the fall of Buonaparte, which is set to a stately tune in 3/2 time that was once "The Braes o' Balquhidder," a lively dotted-note tune in duple time with a Scotch snap into the bargain. Like the ballad singer the hymn singer accomplishes prodigies of telescoping syllables into bars and when he can do no more he will interpolate extra beats.

On the whole then, Dr. Jackson, who pays tribute to Miss Gilchrist's pioneer work in this field by quoting from her article in the *Folk Song Journal* (Vol. 8), succeeds in his survey of a much wider field in establishing his main thesis that the old and indeed universal habit of making "sacred parodies" asserted itself on a vast scale in a huge tract of America (conveniently indicated on a map), and that many of the tunes so adopted and adapted to a new purpose retain sufficient signs of their ancestry to be assigned to their archetypical families. F. H.

Native American Balladry. A descriptive study and a bibliographical syllabus. G. MALCOLM LAWS, Junr. (Philadelphia, 1950.) 276 pp.

This is the first volume in the Bibliographical Series of the publications of the American Folk Lore Society.

Mr. Laws, in his introductory chapters, gives a definition of native American Balladry and proceeds to deal with the subject under such headings as "Origin and Distribution," "The Ballad as a Record of Fact" and "The British Ballad Tradition in America." The chapter on "The Negro Contribution to American Balladry" is of particular interest, for in it the point is made that whereas white ballad singers reproduce ballads as they have learned them, even repeating words and phrases which time or misapprehension have rendered meaningless, Negro folk songs reflect unusual powers of improvisation. The Negro, being a far more creative singer than the white man, would rather invent a line than repeat one which has no meaning to him.

The list of traditional ballads which have appeared in folk song collections is limited to ballads which have been sung by the folk within the last thirty years but, in addition to native ballads, a place is found for imported ballads and folk songs. There is also a useful bibliography and an index of ballads and songs but the whole treatment of the subject is necessarily textual and no music is given. E. J. N.

Bilten Instituta za Proucavanje Folklora u Sarajevu (Bulletin of the Institute for the Study of Folklore in Sarajevo). Ed. CVJETKO RIHTMAN and JOVAN VUKOVIC. (Sarajevo, 1951.) 166 pp. (large format), 250 dinars.

"In many respects Bosnia and Herzegovina are two of the most interesting and most complex Slavic areas in the Balkans." This is the opening sentence in Ćorović's[1] informative survey of historical and social, literary and cultural developments of this region. The statement applies very definitely to the realm of folklore in general and to folk music in particular. It is a pity that the area has not received in the past the attention it deserves. Lopac[2] in his bibliography records a large number of smaller studies and reports, scattered through a wide variety of publication media, but thorough monographic studies are few and synthetic works are lacking. With the exception of Tihomir R. Djordjevic, outstanding Yugoslav ethnologists of the older generation paid only passing attention to this region. It is of interest to note that collecting, analysing, and publishing the folk music of Bosnia-Herzegovina has been largely the work of outsiders.[3,4,5]

The establishment of an Institute for the Study of Folklore in Sarajevo comes none too early, as the country is undergoing rapid and profound socio-economical changes which will inevitably disrupt the conditions necessary for the flowering of traditional folklore. The content and the level of the contributions in the first volume of the Bulletin indicate that the Institute will serve effectively its avowed object of saving folklore material that will shortly be gone.

The Bulletin reflects a broad concept of folkloristic research. Two papers deal with folk songs (a valuable study on polyphonic forms in folk music, documented by 50 examples, and on the repertoire of a gifted folk singer—music, texts, and analytical comment), three with folk dances (including a classification system), one with folk games, one with folk customs, two with folk tales (including Gypsy stories, in part in the original Gypsy rendition), and two with lexicography (including a brief vocabulary of lesser known words, mostly Turkish, which occur in folklore materials). About one-half of the terms can be found in Elezović's dictionary[6] and a reference to this work might have been useful to some readers.

The Institute is in the early phase of its development. We wish to commend the staff for the courage of issuing their Studies now, even though they felt that the presentation fell short of the ideal. The delay in publication has been a bane of Yugoslav musical folklore—consider Stanković's work[7] offered to the Serbian Academy of Sciences in 1906 and published 45 years later; Bersa's collection[8] prepared in 1906-1907 and published in 1944; and, above all, Kuhač's basic work[9] which took sixty-three years to bring to the

fifth volume. In this connection we wish to encourage the Sarajevo Institute to make generally available L. Kuba's impressive collection of over 1,000 songs and melodies from Bosnia-Herzegovina, recorded in the field in 1893 and only in part published in an inaccessible journal in the years 1906-1910.[3] J. B.

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Jugoslovenski muzički folklor. (Yugoslav folk music.) Vol. I. M. A. VASILJEVIĆ. (Prosveta, Belgrade, 1950.) 419 pp.

Jednoglasni solfedo, zasnovan na narodnom pevanju. (One-part solfeggio, based on Yugoslav folk song.) M. A. VASILJEVIĆ. 2nd edition. (Prosveta, Belgrade, 1952.) 216 pp.

Years of teaching experience has led the author to the conviction that, just as general education is based on the study of one's native tongue, so should music teaching be based on the music that is native to the pupil. This is important in a country like Yugoslavia, where folk music is still such a living and vital art, and where methods which ignore this can (and sometimes do) act as a brake or stumbling-block rather than as an aid to musical study.

These two volumes, though not published as companion volumes, are an excellent presentation of this theory and practice. The first is the initial volume of a series giving folk song material from various regions of Yugoslavia—in this case from the Kosovo-Metohija area. The melodies of the songs, divided by subject, are given first and are followed by the full texts (and it is helpful that the accentuation of the Macedonian and Serbian dialect texts is given). After a very brief statistical analysis of metric structures of the texts, the author gives an excellent account of the tonal structure of the songs, treated not only historically but also functionally. The French résumé of this account is most welcome. The concluding vocabulary is useful for those who have linguistic as well as musical interest in this material and in particular for those unfamiliar with the loan-words in Macedonian.

The second book, the Solfeggio, starts from the other end. It is designed to give teachers material for courses extending over six years, gradually introducing the pupils to all the elements of their own folk songs. The grading of the exercises is excellent and a study of the rhythmic exercises alone might come as a discovery to someone unfamiliar with the rhythmic richness of Yugoslav folk song. The student who mastered all the material contained in this book would be well equipped for subsequent musical studies not only in the field of folk music but in a more general field.

E. V. DE B.

The Ballads. M. J. C. HODGART. Hutchinson's University Library. (London, 1950.) 184 pp. 7s. 6d.

Le livre de M. Hodgart est une synthèse de la ballade traditionnelle aux Iles Britanniques. Après avoir procédé à l'analyse des caractéristiques poétiques et musicales de la ballade, et tenté en passant de la définir, l'auteur en étudie les origines et la transmission

depuis le Moyen-Âge. Car la ballade est un produit littéraire du Moyen-Âge à son déclin, et s'écarte de la poésie anglo-saxonne, pour prendre racine dans la tradition littéraire latine et néo-latine. Elle montre des relations avec la poésie courtoise des romans français; elle en montre aussi avec la carole, dont elle emprunte les airs et les refrains. Comme il faut s'y attendre, c'est en Ecosse que la ballade rappelle le plus les types scandinaves apparentés.

Un chapitre est ensuite consacré à l'évolution du genre au cours des périodes moderne et contemporaine, puis vient une intéressante dissertation sur les croyances dans la ballade. L'auteur nous montre encore la ballade vivant au sein de quelques communautés, et il termine par deux chapitres consacrés à la place occupée par elle dans la littérature générale et à l'évolution, au fil des changements dans le goût littéraire et les idées du temps, de la curiosité et des méthodes des érudits.

A la lecture de ce livre académique, une comparaison s'impose à moi: celle qu'appelle la parution, en la même année 1950, d'un autre ouvrage sur le même sujet par l'Américaine Miss Evelyn Kendrick Wells, et dont il a été rendu compte dans ce *Journal*, volume III, pp. 117–118 (*The Ballad Tree*). On est parfois amené à se demander si la lecture de l'un vaut la peine, quand on connait l'autre. Ce serait cependant se priver de l'avantage de pénétrer au coeur du sujet sous la conduite de deux personnalités à la sensibilité et aux vues différentes. M. Hodgart est plus net, plus logique, plus concis; mais je doute qu'il ressente autant en artiste l'ineffable beauté du chant folklorique. A vrai dire, Miss Wells est plus musicienne, M. Hodgart plus historien et homme de science. Et il est piquant, plus d'une fois, de confronter leurs manières d'approcher le même sujet, par exemple les ballades du Border écossais. Miss Wells aussi a mieux raisonné sur la ballade en tant que chant, c'est à dire musique et poésie à la fois, formant un tout organique. Mais M. Hodgart expose d'une manière plus didactique et plus suggestive, sous forme de tableaux.

Aussi les deux livres se complètent-ils sans presque aucune contradiction, ce qui doit rassurer le lecteur sur l'opinion à se faire de la ballade.

Le procès, jugé simultanément par l'artiste et l'historien, se termine par l'accord des juges, et désormais les maîtres à l'école, les artistes sur la scène, le public en son fauteuil, tous peuvent s'abandonner aux charmes de la ballade traditionnelle, sans crainte d'offenser la Science et le Bon Goût. R. P.

Das Lochamer Liederbuch. Eine musikgeschichtliche Studie. Sammlung musikwissenschaftlicher Einzelstudien, 18. Heft. WALTER SALMEN. (Breitkopf und Härtel, Leipzig, 1952.) 99 pp.

This *Liederbuch* has often been critically studied before, and is one of the most important sources of our knowledge of German song of the later middle ages, more exactly of the fifteenth century, when the transition from the music of courtly chivalry to that of the middle classes was taking place in Germany. It was a time when the strong influence of France, Burgundy, and Italy in the west and south-west, became evident in the German towns. This manuscript contains 47 songs and instrumental arrangements together with some *contrafacta*, 31 organ pieces, and a short explanation of the early *musica mensurata*. 46 of the songs have German words. The Nürnberg handwriting of 1452 seems to indicate that six copyists were used. After a concise but good introduction dealing with the sociological conditions which influenced the flowering of middle-class musical life in Germany, and a definition of the new forms as apart from the traditional Minnesang, folk ballad, Meistergesang, and the religious *contrafactum* from the secular by German monks, Salmen gives the main sources of German song until the middle of the fifteenth century. He then analyses the tunes of the *Liederbuch*, beginning with the earliest stratum, the melodies in duple time, and this enables him to arrive at a relative date for the development of the tenor song. The importance of the dance tune, established by duple time, which prepared the way for triple time, is shown. Well chosen musical examples illustrate the change which is made evident by this musical document which the author rightly calls the "first central musical codex with tenor songs" in the history of German music. L. K., *trans.* N. F.

Volksliederenbundel. Commissie voor de Samenstelling van een Bundel Nederlandsche Volksliederen. J. H. GOTTMER. (Haarlem, 1952.) 418 pp.

This committee, composed of very able musicians and musicologists (including Professor Dr. Smyers and Dr. J. Kunst), has produced a truly delightful collection of Dutch folk songs. It covers the historical as well as the geographical field, starting from the middle ages and including some specimens of Dutch songs from the Southern Netherlands and South Africa. The arrangement is workable and pleasant. The idea of starting with songs belonging to the different high festivals of the year has enabled the compilers to include some not very well known Easter songs, delightful expressions of the joy of resurrection. As each of the members of the committee had a special field of interest their co-operation has produced an intelligent survey of the whole field.

A special index (pp. 404–414) of the origins of each of the melodies included in the book, is a great help. It shows better than a long article could have done the continuity and scope of a folk music that is only starting to find proper recognition in its own country and is still practically unknown abroad. The well-produced, handy book should do something to further native and stir foreign interest.

A. A. B.

Det 16. *og* 17. *Arhundredes Verdslige Danske Visesang I–II.* (The Secular Popular Song in Denmark in the sixteenth and seventeenth centuries.) NILS SCHIØRRING. (Thaning & Appel, Copenhagen, 1950.) 397 pp.

The mediaeval Danish ballad has been edited and studied in a comprehensive manner throughout a century, and this great treasury has overshadowed the later folk and popular songs of the sixteenth and seventeenth centuries. Till now editing and research in that field has been carried out only as a sideline to work on the ballads and general literary work. Nils Schiørring's monograph gives a first-hand study of the many scattered sources of information concerning the secular Renaissance and Baroque songs. The sources are: (1) Printed or manuscript collections of hymns and spiritual songs mated to secular tunes. In the sixteenth century when ecclesiastical and secular tunes were closely related, this interchange presented no problems, but in the seventeenth century the practice of taking modern Baroque arias as settings for pious songs and hymns aroused question. (2) Ballads and song manuscripts of the Renaissance gentry (with a few melodies) and broadsides from about 1600. (3) Songs noted from oral tradition from about 1800. In both (2) and (3) the material confuses imitations of the late mediaeval ballad, songs of biblical and historical events, love romances, seasonal songs, etc. (4) One printed collection of Baroque pastoral songs and other works by the poets of the seventeenth century. (5) School songs, drama and poems which have been influenced by popular songs.

One of Schiørring's main theses is that the tunes of the old sources and of the oral tradition (2) and (3) are related to each other. Another thesis is the evidence of the frequent use of secular tunes in religious poetry. One of the most interesting products of his researches is the finding of many of the famous Adan Krieger's aria melodies, till now undiscovered, in a manuscript hymn collection of about 1690. These volumes which are the result of comprehensive, thorough and minute investigations, with their clear arrangement, exhaustive indices and more than 300 tunes from manuscript and old printed sources, will be an indispensable instrument for future folk song research in Denmark and other Germanic countries.

E. D.

La Polifonia Popular de Venezuela. LUIS FELIPE RAMON Y RIVERA. (Buenos Aires, 1949.) 29 pp.

Venezuela is one of the most musical countries in South America. Even a generation ago it produced Teresa Carreño and Reinaldo Hahn. It is not surprising therefore to find that its folk music is on a very high level: great melodic beauty and sustained rhythmic interest. In his all-too-short book, Sr. Ramón y Rivera discusses one of the many

interesting phenomena to be found in Venezuelan folk music: the preservation by oral tradition of a contrapuntal system which was perhaps taught to the natives by a late seventeenth century monk, though this is, of course, only a conjecture. However, the fact remains that something similar has been collected in Portugal and in the north of Argentina, thus more or less establishing the Church origin. The *Tonos de Velorio*, as these songs are called in those central provinces where they are still to be heard, are short and always in three parts. The tune itself is always given by the middle voice, known as the *guía*, and astonishing lines are sung by the *falsa* on top and the *tenor* in the bass. The musical examples give much food for thought, and it is to be hoped that Sr. and Sra. Ramón y Rivera will do a lot more fruitful collecting in other districts.

N. F.

Local Diversity in Iroquois Music and Dance. GERTRUDE P. KURATH.
The Feast of the Dead, or Ghost Dance, at Six Nations Reserve, Canada. WILLIAM N. FENTON and GERTRUDE P. KURATH. (Smithsonian Institution, Bureau of American Ethnology, Bulletin 149, Nos. 6 and 7. Washington, D.C., 1951.)

These two papers, from a *Symposium on Local Diversity in Iroquois Culture*, are a welcome contribution to the literature on this historic North-Eastern Indian tribe. In the first paper Mrs. Kurath discusses a number of rituals and dances, illustrating each with the musical notation of a characteristic song. Several of these songs as well as some from the second paper are presented with a detailed choreographic notation which adds to the completeness of the report. Serious studies of American Indian dances have been few in number because ethnologists are generally ill-equipped to record this plastic art, and students of the dance rarely have sufficient anthropological training to interpret the material. The author has been able to combine successfully the techniques and methods of the two fields of study in her work.

Mrs. Kurath enumerates a number of stylistic features which distinguish the music of the Iroquois from that of the tribes to the West and notes that "each ceremonial type is accompanied by a specific song type so expressive as to preclude any confusion." The songs of the cycle which accompanies the *Feast of the Dead* appear as a series of variations on a basic theme or tone-row. The range of melodic and rhythmic variation that has been developed within the self-imposed limits of this primitive monophonic music is amazing and invites further study. Innovations are introduced by adventurous and creative individuals, but only those elements have been accepted by the communities which fit into the ancient frame of each ceremonial. These papers supplement the two albums of phonograph recordings and notes, *Songs of the Iroquois Longhouse* (1942) and *Seneca Songs from Coldspring Longhouse* (1948), which Fenton collected and edited for the Library of Congress.

W. R.

Guía Bibliográfica para el estudio del folklore chileno. EUGENIO PEREIRA SALAS. (Instituto de Investigaciones Musicales, Universidad de Chile, 1952.) 112 pp.

Within the last few years Chile has paid great attention to the historical and folk aspect of its music, and this should not be surprising when one remembers that Chile was already interested in folklore in 1865 when Dr. Adolfo Valderrama published a book on Chilean poetry and included some folk poetry collected by Aníbal Aranís. Then the great historian Vicuña Mackenna collected folk material which has since been published (1878–9). But it was Dr. Rodolfo Lenz who first thought, in 1894, of creating a Chilean Folklore Society. This, however, was only founded in 1909, being the first society of its kind in South America. It published the *Revista de Folklore Chileno*. Earlier folk music collectors in Chile were Frezier, in 1713; Aranaz, in 1739; Poeppig, in 1828; Frick, in 1840; Deichert, in 1860; Maud Valérie White, in 1880; Rebagliati, in 1879; and Friedenthal, in 1896. However, much of this material was ruined by arrangement and harmonisation. Still, the fact remains that Chile can be justly proud

of her achievements in this field. Taking all this into consideration, one cannot be surprised by the really extensive bibliography, collected and published by Sr. Pereira in this volume. It will be invaluable to students.

N. F.

Folklore de Yamparáez. JOSE FELIPE COSTAS ARGUEDAS. (Universidad de San Francisco Xavier, Sucre, Bolivia, 1950.) 180 pp.

Sr. Costa Argueda's book on the folklore of Yamparáez is full of fascinating information but, like so many other writers on folklore, he only gives music a passing mention. However, the author shows his genuine interest in music, and hits out very forcibly at those who pretend to purvey folk music in their own shoddy compositions—a practice unfortunately all too common in South America. What interests us very much is the author's great interest in properly defining what really is "folk." He gives several laudable definitions, and one, attributed to Félix Molina-Téllez, is worth quoting: "What remains in folklore is the collective, immaculate soul of a people: the anonymous, which is not therefore bastard, but a monumental achievement in which all have collaborated disinterestedly to distil what is most authentic in its spirit." Rather a mouthful, but the right idea is there. We hope this intelligent writer will soon turn his mind to music and dance, of which there is so very much in his country.

N. F.

Irish Folk Music and Song. DONAL O'SULLIVAN (for the Cultural Relations Committee of Ireland, Dublin, Three Candles, 1952.) 62 pp. 2s.

This very readable booklet is one of a series designed to give a broad view of Irish culture, past and present. Mr. O'Sullivan is, of course, excellently qualified to perform this service in the musical field, for he has the necessary flair for a tune and discriminating enthusiasm and he has spent long years in original and exhaustive research. He begins by telling the remarkable story of the chief collectors, from Bunting to Joyce, with the later history of their manuscript books (too often lost or neglected), noting the characteristic contribution of each of them to the study. Afterwards he summarises what is known about the harpers and then makes a gallant attempt to illustrate for English readers the stylistic and prosodical features of Gaelic poetry. A short meditation on folk dancing forms his last section. We may perhaps think he exaggerates the musical importance of Carolan and is too lenient to the confusion and lack of documentation in a good deal of the material he passes under review; but there was not room for extensive qualifications. Compression, however, is surely to blame for a passage which seems to imply that the Londonderry Air is a folk song.

A. M. F.

Haramoni. Vol. III (in Bengali). MUHAMMAD MANSUR UD DIN. (Muh. Kamal ud Din, Hasi Prakashalay. Pabna, E. Pakistan.) 100 pp.

This volume, one of the series Mr. Mansur ud Din has published in the course of half a life-time, gives an insight into the richness of Bengali folk poetry which is threatened in its very existence by changing economic and political conditions. As the village communities change, so the soil on which these songs grew vanishes and the enforced separation of the two communities, Hindus and Moslems, who had been successfully working together for centuries, has cut through the very heart of the life of the people.

The world may be grateful to the few workers who have taken the trouble to collect these jewels ("moni" as the author calls them) in the true spirit of love and devotion. It is a pity that so far only the words have been taken down. Many of the poems hardly can exist without their melodies. Now that Pakistan seems to be waking up to the fact that these things exist, let us hope that those who can devote themselves to this most urgent work will be able to band together and tackle the problems in a true co-operative spirit without which it cannot be accomplished.

A. A. B.

The Singing Englishman. A. L. LLOYD. (London, Workers' Music Association, 1951.) 68 pp.

Mr. Lloyd's argument, presented with his customary ardour, wide information, and expressive force, is that folk song arose from the folk alone, to heights of beauty, through a long period of oral tradition; and that its decay began during the agricultural and economic changes of the eighteenth century. Any future it may have lies with the people who produced it, not with the sophisticates. This is a familiar theme, except perhaps for the conclusion; and its development makes for provocative reading, even though in its allusive condensation and over-simplification for a lay audience there lies some danger of misinterpretation.

E. K. W.

A Catalogue of Recorded Classical and Traditional Indian Music. ALAIN DANIELOU. (Unesco, Paris, 1952.) Pp. 235. 13s. 6d.

The wealth of material published on discs in the different countries is overwhelming and the impossibility of getting to know what is being done all around one is exasperating. The catalogues, organised by Unesco, promise to be a remedy.

Alain Danielou has made a good job of the catalogue of Indian music (text in English and French) both in his selection of artists and in the arrangement of his material. The actual catalogue is preceded by a useful introduction on Indian music and a number of very clear photographs of the principal instruments both by themselves and in use. The value of the catalogue as such is slightly impaired by the fact that the author has included several records which have been deleted from the official stock without, however, indicating the fact in the text.

One wonders what M. Danielou imagines a folk song to be. The only Kanarese songs listed in the relevant chapter are a song in praise of Subhash Bose, the military leader of the Indian soldiers in the Japanese army during the war, and a praise of "Nehru Patel" which may be Pandit Nehru and Sardar Patel—*très étonnés de se trouver ensemble.* Neither record seems to be able to make a justifiable claim for inclusion in a catalogue of this nature.

His introduction which gives the essentials of the Indian modal and rhythmical system is very serviceable. There are some slight exaggerations such as the assertion on page 16 that the ancient treatises define thousands of râgas. The Sangîtaratnâkara (thirteenth century), the most important of the ancient N. Indian texts, gives only 254. His mention of 72 basic scales is convenient but correct only for the South Indian system. The North never bothered to arrange its musical tradition in any systematic mathematical order. There are some misleading misprints in the list of râgas (pp. 18–20). *Bhairava* is not c. d♭. e. f. g. b. b. c.′, but c. d♭. e. f. g. a♭. b. c.′, its characteristic feature being the two augmented seconds, d♭-e and a♭-b. In the same way the characteristic feature of the râga *Vasanta* (the râga of Spring), the sharpened fourth, is omitted. The scale should read c. d♭. e. f♯. g. a♭. b. c.′, eventually with mention of the alternative use of the f natural. It is, however, the f♯ that gives *Vasanta* that peculiar feeling of unrest and stirring that so rightly connects it with the mood of Spring. The basic characteristics of a modal system of music are well and properly expounded. It may be felt that the author separates the European and the Indian system too categorically, not being aware of the very strong modal survivals in folk song, over and above the tradition of plain-chant which is, it seems, the only factor he acknowledges in the music of Europe.

A. A. B.

Nasjonalinstrumentet Hardangerfela 1651–1951. ARNE BJØRNDAL. (Universitet i Bergen, Årbok, 1951; Historisk rekke, no. 3.)

The Hardanger fiddle, the national instrument of Norway, has a history of at least three hundred years. The oldest known specimen, the Jaastad fiddle, now preserved in the University of Bergen, bears the hand-written label of the maker, Ole Jon-sen, and the date 1651. The earliest reference in print to the Hardanger fiddle is, however,

more than a hundred years later in date. This document, "An account of violin-making in the parish of Vigø, Hardanger," 1766, is printed in extenso in Arne Bjørndal's monograph and forms the prelude to his discussion of the conflicting theories held by historians as to the origin of the instrument, and particularly as to the likelihood of its being indebted, in respect of the sympathetically vibrating strings, to the viola d'amore introduced into Western Norway by the many Scots who settled there in the seventeenth century. The author also includes short contributions from eight authorities representing other districts besides Hardanger. They go fully into the subject of the material used for stringing the fiddles, and record various legends as well as established facts concerning the methods of construction practised by the early makers.

The main contents of the book, which include an appraisal of the influence of outstanding native fiddlers and their music upon Norweigian composers of the nineteenth and twentieth centuries, are briefly summarised on the three concluding pages. A number of facts of particular interest, such as descriptions of notable instruments, and biographical accounts of the large number of fiddle-makers from the seventeenth century to the present day, can be gleaned only from a perusal of the text itself. Illustrations of beautifully ornamented instruments include photographs of the Jaastad fiddle (1651) and of Isak fiddles dating from the 1750's.

K. D.

Introduction to English Folklore. VIOLET ALFORD. (G. Bell & Sons, Ltd., London, 1952.) 164 pp. 12s. 6d.

This short book is an excellent introduction: attractively produced, lucid and pleasurable to read, and well illustrated. In the author's words, it offers "a bird's eye view of the immense range of subjects, without entering into more than a few of them."

Some aspects are, perforce, barely touched upon: the relation, for instance, of folklore study with anthropology and psychology. A vast field, however, is covered and, as an introduction, the book has two notable merits: the bird's eye view is an intensely personal one, based on first-hand observation, and it is far-ranging, so that English folklore is presented in its European setting from the outset.

The longest section deals with seasonal customs and there are chapters on the folk dances, the folk play, the folk-tale. A book of this scope cannot take us very deeply into the subject of folk music, but the reader is constantly reminded that music plays an important role and more weight than usual is given to a due appreciation of the dance tunes and the poetry and melody of the folk songs as they arise.

Chapter V, "Our Songs and their Folklore," is in some sense an introduction to English folk song as a whole. It briefly discusses the nature of folk song, the study and collection of English folk songs and some of their outstanding aesthetic qualities, before concentrating on details in the texts of special interest to the folklorist.

A carefully selected reading list is provided for each section, leading the beginner to at least the most accessible of all that is worth while in the present literature of the subject. One slip, due to the vicissitudes of printing, will no doubt be rectified: in the bibliography of Chapter IV, Section 5, *Some Historical Dances from the Twelfth to the Nineteenth Century* is attributed to Sharp, instead of to its author, Melusine Wood, whose name appears just below.

M. S.

Pennsylvania Songs and Legends. GEORGE KORSON. (University of Pennsylvania Press, Philadelphia, Pa., 1949.) 474 pp.

Traditions of British, Germans, Indians and other peoples in the Commonwealth of Pennsylvania are surveyed and exemplified in this volume; its title indicating accurately the genres of folklore mainly discussed. Thirteen folklorists co-operated with the general editor, Dr. Korson, each collaborator focusing on some special phase of the material or group of tradition-carriers. The drawings are attractive, and, in general, authentic.

Every page testifies to how incomplete is the gathering of folklore in Pennsylvania.

Yet for that very reason the book is useful. Another value is that of giving more illustrations of folklore from one of the least-documented regions in eastern America: the Middle Atlantic area. Melodies accompany most of the songs, and traditions both native and imported receive analysis and representation.

The most unusual chapters are those devoted to the culture of the Pennsylvania Germans (including the first published body of secular folk songs and music in this tradition) and to the folk songs of an industrial city (Pittsburgh). Differences and interrelations between British and German traditions are alike striking and interesting; and the Slovak, Greek and Finnish songs from Pittsburgh hint at that variety of cultural backgrounds which Americans have barely begun to study.

S. P. B.

Yaouankiz a gan (15 Chants Bretons Harmonisés). POLIG MONJARRET. (Collection Kendalc'h, Quimper, 1951.) 29 pp.

This is a small collection of Breton folk songs arranged for 2, 3 or 4 voices in a simple and straightforward way. Most of these tunes would sound better sung solo as many of them have considerable rhythmic and melodic interest. The great majority of the songs are in Breton, but two in French are included. A few small errors in note values have been allowed to pass. One round composed by M. Monjarret is also included.

P. S-S.

Beleške o našoj narodnoj poeziji (Notes on our folk poetry). TIHOMIR R. DJORDJEVIĆ. (Serbian Academy of Science, 1951.)

All but one of these notes by the late Dr. Djordjević are here published for the first time. They represent a scholarly investigation of, and commentary upon, various doubtful or confused points arising out of the texts of the epic folk poetry of Yugoslavia. They are not of immediate interest to those approaching Yugoslav poetry from the musical point of view. But as the textual side of the Yugoslav epics is obviously of primary importance, these scholarly notes by so eminent an authority in this field are to be welcomed.

E. V. DE B.

Folkedanse. Foreningen til Folkedanses Fremme, 1901–1951. Beretning om Femaar, 1946–1951. (Copenhagen.) 56 pp.

The Danish Society for the Advancement of Folk Dancing, which was founded on 13th April, 1901, has recently celebrated its fiftieth anniversary. The present five-yearly Report includes an outline history of the movement and its founders, mentioning the Society's indebtedness to Sweden for the idea of its formation and the first visit of some of the Danish dancers to London in 1909. The many and varied activities in collecting folk music and preserving national costumes are summarised.

The Report is the work of several writers, among whom are Klavs Vedel (history), Aase Meier (publications), Anne Sofie Boesen Dreijer (card-index of costumes), and Nanna Gandil (activities of the affiliated society, Frederiksborg Statsskoles Folkedansere, and the collecting of the "Scottish quadrille"). In the report of the Committee by Sv. Clemmensen a brief account is given of the preparation in 1936 of a set of seventeen dolls dressed to exemplify various Danish national costumes for display at the World Exhibition of European Folk Dance.

A number of beautiful photographs of dancers and others in costume, and some charming decorative sketches adorn this attractively-produced and extremely interesting report of a flourishing society.

K. D.

Narodne igre Bosne i Hercegovine. Prva zbirka. Sarajevsko Polje. Savez kulturno—prosvetnih drustava Bosne i Hercegovine. (Folk dances of Bosnia and Herzegovina. First collection. Sarajevo Plain. Union of Cultural-Educational Societies of Bosnia and Herzegovina.) (Sarajevo, 1950.) 38 pp. 22 dinars.

This slim but meaty pamphlet is a practical answer to the needs of groups interested in the folklore of Bosnia and Herzegovina and, specifically, the folk dances. The material was put together by the Commission for Folklore of the *Union*. It includes five folk dances, representing main types of circle dances (*kolo*) found in the environs of Sarajevo; a short section on stage presentation of the group of dances as a unit; and a description, verbal and pictorial, of costumes. The musical accompaniment is either vocal (the two female voices never separating themselves by more than one tone and ending in an f-g "chord") or instrumental, with the specification of the instruments used by the peasants—a type of tambura (*šargija*) and of bagpipes (*dvojnice*).

The dances and music were recorded in the field by the personnel of the Institute for the Study of Folklore in Sarajevo. The publication is a result of co-operative effort (description and analysis of the dances—Jelena Dopudja, music—Cvjetko Rihtman, description of costumes—Zorislava Markovic, illustrations of costumes—Aurelija Branković). It is regrettable that the pictures of the costumes were not reproduced in colour.

The material is a particularly welcome addition to the Yugoslav folklore literature as the impressive collection *Narodne igre* (Folk dances, Vol. I, 1934, Vol. 2, 1937, Vol. 3, 1939, Vol. 4, 1948, Vol. 5, 1949, Beograd) of Ljubica and Danica Janković does not cover the territory of Bosnia and Herzegovina.

J. B.

Handbooks of European National Dances. General Editor, VIOLET ALFORD. (Max Parrish, London, 1952.) Each 40 pp. 4s. 6d.

No. 21. *France III: The Pyrenees.* VIOLET ALFORD.
No. 22. *Poland.* HELEN WOLSKA.
No. 23. *Rumania.* MIRON and CAROLA GRINDEA.
No. 24. *Yugoslavia.* LJUBICA and DANICA JANKOVIĆ.

Notices of these handbooks are a familiar feature of the Journal, and the last four volumes do not fall behind their predecessors in interest. Those who attended the Festival at Opatija in the autumn of 1951 will turn with pleasurable anticipation to the Yugoslav dance book by the sisters Janković and if they are disappointed it will be only because of the impossibility of condensing into forty small pages and exemplifying by four dances the richness and variety of the national dance tradition. This applies to all the countries, but more especially to Yugoslavia which has for many generations been at the cross-road of so many civilisations. The dances given are all in *kolo* formation, either open or closed. These "chain" dances which are common throughout the Balkan countries are known in Rumania as *hora*, and its variations are endless. It may be danced by four or five people or by hundreds. We are told that before the last war nearly 1,000 *hora* names were identifiable, and the number of variants is continually increasing since the leaders are constantly improvising new movements. Although no notation is given there are some excellent descriptions of the ritual dances of Yugoslavia and Rumania. In fact, the most valuable material in these books is perhaps to be found in the introductions, which vividly portray the ceremonies and customs with which the dances are, or were once, associated. There is, as one would expect, a condensed wealth of such material in the volume on the Pyrenean dances by Violet Alford.

The folk quality of traditional dances, judged from the point of view of their closeness to the soil, varies greatly from country to country. In Poland, as Madam Wolska tells us, many peasant dances have been transformed by the Polish gentry into elegant forms, so that there exists in Poland not only the true folk dances of the peasant, but those, like the Mazurka, which have become ballroom dances, as well as the highly developed folk

dances as shown on the stage. Whether these last should rank as folk dances is a moot point.

Arnold Foster provides felicitous pianoforte accompaniments for the Polish and French dances and has made a valiant attempt with the tunes from Yugoslavia and Rumania, but these do not lend themselves so easily to this kind of treatment.

M. K.

La Danse Ronde en Léon. H. and J. M. GUILCHER. 19 pp.

I recommend this study on the round dance in Léon with great pleasure, for it rests on solid research work. Not very many years ago this dance was to be found all over the coast to the west and north of Brest, but it has since disappeared to an extraordinary degree. Fortunately the author found plenty of people from whom he could study it. Individual round dances have very different names, but the most important is *les trois pas*. The dance is connected with the passing of the seasons and the communal life. There are several variants, but its basis is not difficult to grasp: the forming of a circle and holding of little fingers as, with undulating arm movements, three steps are taken to the left and then three to the right. This goes to a song in which the solo voice alternates with the chorus. The author gives a series of these songs with music and text. The history of this dance, which is to be found mostly in its simplest form, cannot be traced very far back in Léon itself, although its development in the later phases has taken place there. It is also difficult to predict its future, but some evidence of its wider existence in France is given. Thus the round dance is not only to be found in Brittany. This dance as found in the Faroe islands today has far more steps, as also has that to be found in Scandinavia, Germany (Hesse and Allgäu), Greece, Rumania, and other places. So the Breton round is a remnant of a European dance form. And for this we are specially indebted to the study in question from the home of the "Branle simple" of Th. Arbeau.

H. V. D. A., *trans.* N. F.

A la Ronde: Jolie Ronde. J. M. GUILCHER. (Répertoires du père Castor. Flammarion, 1951.) 56 pp.

Jeux Dansés pour Enfants de 3 à 10 ans. J. M. GUILCHER. (Répertoires du père Castor. Flammarion, 1951.) 52 pp.

These two attractively presented coloured volumes with drawings give children's dances, mostly from the oral tradition, which in some cases are also known outside France. The choice is made from the purely teaching point of view and is meant for practical purposes.

H. V. D. A., *trans.* N. F.

Danze Popolari Italiane. ANTON GIULIO BRAGAGLIA. (Edizioni Enal, 1952.) 278 pp.

The author attempts in this work to add to the already considerable volume of material on this subject. So he has brought everything together which could before only be found when dealing with the various districts. He also adopts the new terminology for *ballo* and *danza*: *ballo* meaning folk dance proper, and *danza* "an artistic presentation" of the same. In the initial chapters he deals with the Saltarello, Volta, Gagliarda, Pavana, Contradanza, Corrente, Tarantella, flag and kerchief dances, etc. These are all dances which were to be found outside Italy from the sixteenth to the eighteenth centuries and travelled far in Europe. In fact, in some places some of them are still to be found today. He also appraises the Venice Festival of the I.F.M.C. (1949) in the chapter on International Dances. It is useless to look for musical or choreographical examples in this work, for they are only to be found elsewhere.

H. V. D. A., *trans.* N. F.

Baile Pastoril no Sertao da Bahia. JOSE NASCIMENTO DE ALMEIDA PRADO. (Departamento de Cultura, São Paulo, 1951.) 160 pp.

Bahía, and the surrounding country, the *sertao*, have for a long time been a veritable repository of customs and traditions, perhaps because of the more stable ethnical quality of its inhabitants, perhaps because of the long line of industries, especially fishing, which have been going on there for centuries. Anyhow, among the many folk manifestations still to be found in Bahía, the *Baile Pastoril* is perhaps the most charming, and the author sets out his considerable knowledge of it in a lucid, orderly fashion, giving many tunes and verses and suitable short descriptions. The tradition is perhaps at its strongest to the north of the regional capital, but wherever it is found it conforms more or less to the same fundamental pattern: *baile das flores, baile do carneiro, baile do meirinho, baile do filho pródigo, baile da cachaça,* and finally the *baile do despotismo* which always comes at the end. Each dance has many—alas undistinguished—little tunes, and voluminous words. The small company of dancers first parade the streets before ceremoniously entering the house where they have been invited to dance before the Crib. The costumes and dresses used must be most picturesque.

N. F.

Let's be Merry. Linksmi Būkim. VYTAUTAS F. BELIAJUS. (1951.) 38 pp.
Golden Bridge. German Folk Recreation. (1952.) 36 pp.
(Co-operative Recreation Service, Delaware, Ohio.)

The Co-operative Recreation Service under the direction of Lynn Rohrburgh is justifying its name by the publication of many useful pocket-size collections of songs, dances and games drawn from many countries. Where necessary, translations are given in English. The books listed above, which are the latest to reach us, contain material from Lithuania and Germany, respectively.

M. K.

Metre, Rhythm, Multi-part Music. JAAP KUNST. (E. J. Brill, Leiden, 1950.) 47 pp. 2 guilders.

The musical examples mustered in this paper by the Curator of the Section of Cultural Anthropology of the Royal Institute for the Indies in Amsterdam go far beyond folk music—indeed as far as Stravinsky. And the argument is all the better for that. The author is trying, as many other writers on music have tried before, to pin down to more exact connotations the words "rhythm" and "metre." "Rhythm" is one of the trickiest words in the language because of its wealth of meaning; "metre" is not so difficult. Mr. Kunst tries to arrive at definitions by analysis, and it is for this purpose that he marshals his forty-one musical illustrations, which in themselves make his pamphlet worth having, some of them come from his own collection of Indonesian folk music. But on his last page he employs a better method (for this purpose), the psychological: *Cosmos*, he says, is created out of *chaos* by measure. Measure is the essence of it. He invites his readers to think out their own formulations of what rhythm is. Very well, here is one such: rhythm is our innate sense of time; it employs measure in the organisation of the artist's material—metre in poetry and what by reason of terminological poverty we call "time" in music.

F. H.

Fünf und Siebenstellige Centstafeln, zur Berechnung Musikalischer Intervalle. HEINRICH HUSMANN. (Ethno-Musicologica. Vol. II. E. J. Brill, Leiden, 1951.) 16 pp. Fl. 2.50.

The correct calculation of musical intervals is a matter of great importance when dealing with those systems that are built on the assumption of an absolute pitch. One has but to think of the classical Chinese system which attributed the fall of a dynasty to the fact that the pitch had deviated from the correct, divinely established, standard. Traces of the same conviction are to be found in Java, for instance, and in several other parts of the world.

The establishing of the correct size of the intervals of any recorded piece of music may on occasion be a great help. For that reason a handy guide in this subject—so baffling to the numerous, non-mathematically gifted mortals—will be very welcome. It is well placed in the new "Ethno-Musicologica" series as it is the musicologists among the ethnologists who will need exactly this kind of thing.

A. A. B.

The Land of No Strangers. GWEN MARSH. With illustrations by Jean Garside and music and songs by Victoria de Bray. (Geoffrey Cumberlege, Oxford University Press, 1951.) 79 pp. 8s. 6d.

Twenty-one folk songs from Eastern Europe, translated into English and arranged with simple pianoforte accompaniments, are skilfully woven into a children's story, and this live presentation of the songs will add to the young readers' interest in them.

M. K.

PERIODICALS AND ARTICLES

Journal of the English Folk Dance Society. Vol. 6, No. 3. (London, December, 1951.)

This number of the Journal, dedicated to one of the best loved, best informed, most active contributors and oldest living members of the Society, Anne Geddes Gilchrist, contains a half-dozen articles of interest to all students of British traditional song. A survey of Frances Tolmie's Gaelic collections tabulates and collates the copies printed and written, and gleans four hitherto unpublished tunes from the MSS. A cursory review, number by number, of the contents of the Journal since its beginning provides at the same time a picture of the growth and maturing, in aim, method, and achievement, of this remarkable society of devoted enthusiasts during its half-century and more of life. Maud Karpeles' account of her recent visit to the Appalachians, to retrace her earlier steps and learn what had happened to the songs and singers that she and Cecil Sharp discovered thity-odd years ago, makes fascinating, if somewhat melancholy, reading. Modern inventions, alleviating some of the rigours of mountain living, better roads and the spread of relative literacy, appear to have depleted the ranks of those who still care to remember and sing what for so long had been so rich a part of their cultural inheritance. We have reason, therefore, to rejoice the more for the full records of that earlier visit.

Next follows a sheaf of songs from the province of Nova Scotia, so faithfully and fruitfully explored by Helen Creighton. Enriched with characteristic notes by Miss Gilchrist and others, the songs here are also drawn from the Creighton collection by Miss Creighton's musical collaborator in the recent valuable *Traditional Songs from Nova Scotia*, where they again appear. The authors of the *Oxford Dictionary of Nursery Rhymes* contribute bibliographical information on eighteenth century British song books for children, and call attention to their connection with folk song. Ritson's *Gammer Gurton's Garland* receives particular attention here; but editions of that work dated 1799 and 1860 are not confirmed by our own inquiries (cf. *Joseph Ritson*, 1938, pp. 756-757).

The section, *Varia et Breviora*, contains two interesting items. One is a French version of "The Joys of Mary," to a Huguenot hymn-tune. The contributor, the Rev. E. A. White, asks whether the tune was ever used by English or American "Revivalists." We can testify that it was used by students in a Middle-Western university seventy-five years ago, with comic words, "The man who has plenty of good peanuts and giveth his neighbour none," etc., and with the refrain "Oh! that will be joyful . . . . When his peanuts are gone." Cf. "Oh! quel parfait bonheur" here. Like a good many other college songs of that era, the Peanut song appears to be a parody of a revivalist hymn. The other item is an English version of "Edward"—the only variant of this ballad to appear in the whole run of the Journal and therefore of especial interest.

B. H. B.

Anais, 1 Vol., do 1º Congresso Brasileiro de Folklore. (I.B.E.C.C., Ministério das Relaçoes Exteriores, Serviço de Publicaçoes, Rio de Janeiro, 1951.) 143 pp.

Revista Intercambio (bi-monthly). July–September, 1951. (São Paulo, Brazil.) 64 pp.

Boletim Trimestral. Nos. 11 and 12, 1952. (Comissão Catarinense de folclore, Florianópolis, Santa Catarina, Brazil.) 134 and 112 pp.

Revista de Estudios Musicales (Thrice yearly). August, 1950. (Departamento de Musicología, Escuela Superior de Música, Universidad Nacional de Cuyo, Mendoza, Argentina.) 262 pp.

Tradición. Revista peruana de cultura (Twice yearly). September, 1951–January, 1952. (Cuzco, Perú.)

Ricordiana. Boletín Mensual de Informaciones Musicales. March–April, 1952. (Ricordi Americana, Buenos Aires.)

The *Annals of the First Brazilian Folklore Congress* contains a complete report of that remarkable event (22nd–31st August, 1951) and one cannot help marvelling at the tremendous vitality reflected by the proceedings. Even the President of the Republic took part.

Intercambio gives an account by Renato Almeida of the results of the first Brazilian Folklore Congress.

The province of Santa Catarina is to be congratulated on its splendid effort. Many countries do not produce anything so interesting as its *Boletim*, which is edited with great intelligence and care and contains a wealth of information. No. 11 contains an interesting account by Rossini Tavares de Lima of the Romance of the Maiden who died of Yellow Fever. We would like to see more articles about music and dance in these excellent volumes.

One of Argentina's leading musicologists, Josué T. Wilkes, writes in *Estudios Musicales* on the transformation of rhythms when absorbed into Argentine folk music. The examples given are most convincing and throw a new light on an interesting subject.

Tradición has had and is having a tremendous struggle to keep going. We hope this splendid venture will receive sufficient support to carry on. It is well worth it. The volume under review carries an excellent article by Lizandro Luna on the *Wifala*, a curious savage dance, probably from pre-Inca times, which is still to be seen, though in two different forms, in both the mountains and plains of the department of Puno.

Ricordiana introduces its readers to the first Solfeo Folklórico Argentino. Now this is something very interesting: a method of learning music, in four volumes, based entirely on Argentine folk tunes and idioms. The first volume starts with the simplest pre-Conquest pentatonic melodies, and so on. The school child thus gets a complete grounding in his own music, the product of his own soil, and when he in his turn becomes a creator this first training will give him a real basis from which to start. We feel like adding, "other countries please copy"!

N. F.

Heimatleben (Zeitschrift der Schweizerischen Trachtenvereinigung). Quarterly. No. 1, 1952.

Hausmusik (Bärenreiter-Verlag, Kassel und Basel). Vols. 3, 4–5, 1952.

After more than thirty years of a re-awakened interest in folk music and dance in Germany (due chiefly to Jöde, Hensel, and Götsch), it is not surprising that musical periodicals should devote considerable attention to this theme, among them especially *Junge Musik* and *Musik im Unterricht*, and *Hausmusik*. The basis of every day music-making centres more and more round folk song and dance. Even in the theory of music teaching the simple rules of living music are drawn chiefly from folk song. An example of this is to be found in Hermann Pfautz's "Melodielehre am Volkslied" (Hausmusik 4/5). This same periodical shows its interest in genuine folk instruments in Anna Martina Gottschick's article on the Alphorn (3).

The Swiss have also for quite a time realised the unity of folk song, dance, and costume. The history of the Swiss "Trachtenvereinigung" which goes back over 25 years,

during which its membership has reached some 15,000 members, shows this clearly, and this is reflected in every number of its quarterly *Heimatsleben*. In the first volume for 1952 Louise Witzig describes the old folk custom known as "Maiansingen" which the Trachtenvereinigung has brought back to life in many parts of Switzerland. It is particularly gratifying to find that the schools uphold these efforts. The *Schweizerische Lehrerzeitung*, like *Heimatleben*, carries very useful articles on folk music and customs the revival of which is watched with keen interest by all engaged in education.

E. K., *trans.* N. F.

Oesterreichische Zeitschrift für Volkskunde. Kongressheft, Vol. 6, Nos. 1 and 2. (Verein für Volkskunde in Wien, Bundesverlag, Wien, 1952.)

The Fourth International Congress for Anthropology and Ethnology, Vienna, 1952, was the occasion for the publication of a special number of the above mentioned journal. Among the many interesting articles by professors of the University of Vienna the first to attract our attention is Robert Bleichsteiner's "Masks and Carnival Customs of the Caucasian Peoples," with its full descriptions of fertility and new-beginning cults. Also of relative interest to us is Gustav Gugitz's article on the cults and meaning of Alpine mock fighting ceremonies, which the author thinks originated in ancient Greece like the Olympic games, but which are also now linked up with death cults.

In volume 6 Adolf Mais contributes an interesting account of the wooden masks of Rindbach, and describes the wood-carving of Rudolf Heissl, one of the few remaining traditional carvers of the Salzkammergut. He also deals with the midwinter mask festival and vigorously defends the "Rauhnachtstreiben" bell-ringing for the Three Kings of the Salzkammergut "Glöckler." Also of interest is Werner Lynge's article on the mock combat between Summer and Winter which he relates to the Wild Man ceremony as found in the eastern Alps and to a series of Christian legends from the middle ages.

E. K., *abbreviated by* N. F.

Southern Folklore Quarterly. Vol. XV, Nos. 3 and 4; Vol. XVI, Nos. 1 and 2. (University of Florida, 1951 and 1952.)

Eddie W. Wilson, in an informative article on "The Gourd in Folk Music" (Vol. XV, No. 3, pp. 188–195), gives various examples of the use of the gourd as a percussion, wind and stringed instrument. He shows that in many instances the gourd musical instrument was regarded as a sacred object. This number of the Journal contains also two articles relating to the texts of folk songs: "Glimpses of History in Southern Folk Songs" by Arthur Palmer Hudson (pp. 196–202) and "Chaucer's 'White Paternoster', Milton's Angels and a Hebrew Night Prayer" (pp. 203–210) by Leah Rachel Clara Joffie. In the latter article Leah Joffie relates these songs to an ancient Hebrew night prayer.

"Judaeo-Spanish Ballads from Atlanta, Georgia" (Vol. XV, No. 4, pp. 221–238) by Raymond R. MacCurdy and Daniel D. Stanley with seven musical illustrations transcribed from phonograph records gives yet another example of the wealth of folk songs from Europe that have migrated to America.

It is well known that there is a certain promiscuity in the mating of popular folk melodies with texts. George Pullen Jackson in "The 400-Year Odyssey of the 'Captain Kidd' Family" (pp. 239–248) shows that the "stanzaic-melodic" pattern of the Captain Kidd-Jack Hall tune has been used to accompany songs of very varied content both before and after 1701, the year in which both Captain Kidd and Jack Hall were executed at Tyburn.

Vol. XVI, No. 1, consists entirely of the 1951 series of Professor Bogg's useful folklore bibliographies of which Section C (pp. 34–48) is devoted to Ballad, Song, Dance, Game, Music, Verse.

M. K.

Journal of American Folklore. Vol. 64, No. 254, and Vol. 65, Nos. 255 and 256. (Richmond, Va., 1951–2.)

Three articles, " 'The Two Sisters'—Going Which Way?" by Harrison Parker (No. 254, pp. 347–360), "Narrative Change in The European Tradition of 'Lady Isabel and the Elf Knight' Ballad" by Holger Olof Nygard (No. 255, pp. 1–12), and "The Lineage and Birth of Sir Aldingar" by Donald S. Taylor (No. 65, pp. 139–147), deal with the provenance of three widely distributed "Child" ballads. "Changing Functions of the Huananilia Dance at the Corpus Christi Festival in Paracho, Michoacán, Mexico" by Bernice A. Kaplan (No. 254 pp. 383–392) includes a technical description of the dance with diagrams.

M. K.

Midwest Folklore. Vols. I and II. (Indiana University, 1951 and 1952.)

In "Syncopated Therapy" (Vol. I, No. 3, pp. 179–186) Gertrude Prokosch Kurath gives a vivid account of the music performed by the negro congregation of the Holiness Church of God in Christ of Ann Arbour, Michigan, together with the notation and an analysis of two songs, "Time won't be long" and "Lord I'll come to thee." In Vol. 2, No. 1, pp. 53–55, the same writer presents "A Choreographic Questionnaire" which is intended as a guide in recording the simpler traditional dances. M. K.

Tennessee Folklore Society Bulletin. Vol. XVIII, Nos. 1–3, 1952. William J. Griffin, Editor. (George Peabody College for Teachers, Nashville, Tennessee.)

Charles Faulkner Bryan contributes three articles on American Folk Instruments. In the first, the Appalachian Mountain dulcimer is accurately described in its construction, manner of playing, tuning, etc. There are two forms: the half-fretted and the cross-fretted. Both were used for accompanying the old type of song which was preserved in its pure form in this region longer than elsewhere. It is a pity that the author gives us no idea of the nature of these accompaniments. The second article deals with the Hammered Dulcimer, which appears to be rather more elaborate in its construction. Both these articles are illustrated with diagrams and drawings, and the third contains a photograph of various instruments from the author's own collection. Some of improvised instruments show the ingenuity of the people in remote places for producing music of some sort from almost anything that comes to hand. Such instruments continue to come into being, for it was not so long ago that the reviewer heard a man play a tune on a cigarette packet that he had torn up in some special way.

Ruth W. O'Dell's article on Tennessee Play Parties is a general and rather superficial description of play party games of which there seem to be two main varieties, those with a big circle or a longways set. Some words are quoted but no tunes or detailed instructions for any particular games.

George W. Boswell's radio script called "The Epic of Folk Song" attempts to trace the history of folk song back to its infancy, and too much has been pressed into too small a space. The material is brought up to date by the inclusion of such names as John Jacob Niles, the folk-style composer, and Burl Ives. But why was "Steal away to Jesus" sung by a glee choir used to open and close the programme?

P. S.-S.

Newsletter of the New York Folk-Guitar Club. October 15th, 1952. (Editor Dr. Charles Carlé, 420 W. 119 Street, New York 27, N.Y.) Cyclostyled bi-monthly. 25 c.

The guitar has become a favourite instrument for accompanying folk songs, not only Spanish songs with which this instrument has long been associated, but also those of other countries, and there is a great vogue of guitar-playing in America. The guitar in the hands of an artist is an excellent instrument, but in the hands of the indiscreet player it can become a nuisance. One welcomes therefore the work of the New York Folk-Guitar Club which is endeavouring to raise the standard of guitar playing as well as to popularise it.

M. K.

Aevum. No. 3, year 24, May–June, 1950. (Facoltà di Lettere dell' Università Cattolica del Sacro Cuore, Milan.)

Il Tesaur. Udine, 1950, and Nos. 4–6, July–December, 1951.

Collezioni di Testi e Manuali fondata da Giulio Bertoni e diretta da Angelo Monteverdi. No. 34. (Instituto di Filologia dell' Università di Roma.)

Il Friuli - Sguardo Generale. GIANFRANCO D'ARONCO. (Camera di Commercio Industria e Agricola, Udine, 1951.)

Gianfranco d'Aronco's "Bibliografia della musica popolare Friulana," in *Aevum*, is a comprehensive bibliography of folk songs and dances, and also of musical instruments, in the province of Friuli. *Il Tesaur*, 1950, carries the same author's "Indice di capoversi delle villotte, degli altri canti popolari e delle poesie popolari contenute nelle pubblicazioni della Società Filologica Friulana, 1919–1945." This is an index of first words. *Il Tesaur*, 1951, has an interesting article on the Catalan "Rondelles," in Catalan, by Joan Amades. In the *Collezioni di Testi* we find another bibliography of the Strambotto with some interesting examples. Unfortunately the music has been omitted. This is by Gianfranco d'Aronco, whose *Il Friuli - Sguardo Generale*, a general description of the province with a short note on folk songs, is published separately.

T. K.

Neerlands Volksleven. (Sec. Dr. TJ. W. R. DE HAAN, Klein Persynlaan 39, Wassenaar.)

Zeelandia. (Zuiderpaaklaan, 378, Hague.)

Bydragen en Mededeelingen. (W. P. A. SMIT, Schelmesweg 30, Arnhem.)

Several periodicals testify to the vigour of the different folklore movements in the Netherlands. *Neerlands Volksleven* has the strongest general appeal, and reports the meetings and decisions of the various groups as well as short articles on the activities of different members. *Zeelandia*, as its name implies, deals only with one region, the islands of the province of Zeeland which always have had a strong folk life of their own. Much of its contents are written in local dialect which makes it not readily understandable to outsiders.

Bydragen en Mededeelingen, published by the Open Air Museum in Arnhem, contains worthwhile information. Its Director, Professor Dr. Win Roukens, has been appointed the first lecturer in "Volkkunde" in the Netherlands. The Roman Catholic University of Nymegen is to be congratulated on this wise and timely decision.

A. A. B.

Ar Soner "La Revue du Folklore vivant de Bretagne." Supplément au No. 30. POLIG MONJARRET, Quimper. (February, 1952.)

Polig Monjarret shows here how Breton music is still very much alive, and how new songs and tunes are still being composed along truly traditional lines by people who know nothing about musical theory and who cannot even read or write music. In spite of outside influences such as the tourist trade and the radio, Breton music remains true, on the whole, to its own traditions. At the same time, many of the old tunes are dying out, and although collectors have done much to save it, less than half the amount that still exists has been noted. The author then shows the plainsong influence on Breton folk music which, he says, was always unharmonised and diatonic. Rhythmically the songs were often free, though dance music was usually regular in its rhythm. There follows a detailed analysis of the modes to be found in Britanny, and finally a brief exhortation for financial help in order that the preservation of Breton music may continue.

P. S.-S.

"Sur la Strophe de la Chanson 'Cleftique'." S. BAUD-BOVY, extrait de *l'Annuaire de l'Institut de Philologie et d'Histoire Orientales et Slaves*, tome X, pp. 53–78. (Bruxelles, 1950.)

A very interesting and enlightening study on a strange problem of form which appears in Greek folk music, especially in that class of Greek folk songs called "cleftic," according to which a musical strophe corresponds to one and a half verses of the poetic text.

Professor Baud-Bovy examines this very rare form from (*a*) the artistic and (*b*) the historical point of view. In connection with the first aspect, he finds that the asymmetry is apparent more in the form than in the spirit and, examining the text and the music, he observes that the first hemistich has a primary importance, being repeated twice, while the second hemistich is almost never repeated. When in some cases the centre of gravity is shifted to the second hemistich, the musical interest is also shifted. Thus the aesthetic unity of the poem and the music is almost always preserved.

The interpretation of this phenomenon from the historical point of view is of especial interest. Starting with the fact that the so-called "political" verse (decapentasyllabic) is formed of two hemistiches, the first an octosyllable and the second a heptasyllable, of which the second may sometimes be omitted without any harm to the logical cohesion, Professor Baud-Bovy presumes that the octosyllable verse preceded the "political." This hypothesis is corroborated by old folk songs of Byzantium and Mani, and also by marriage songs of Rhodes. According to it there was originally a musical strophe of four phrases corresponding to four octosyllabic verses which subsequently evolved to the present form. The principal reason, according to Professor Baud-Boby, is the fact that the Greek folk singer does not like the final cadence of the melody to fall on a paroxytone. Thus, very often in songs of Roumeli and the island of Karpathos, the last non-accented syllable completely disappears in spite of the fact that the word remains incomplete (in some cases a short refrain is added).

This very comprehensive study of a great expert on both the Greek language and folk music is enriched with many musical and textual illustrations.

S. M.

"Catalogue général des instruments de musique du Musée de Caire." (Cairo, 1947–8.)
"La Trompette dans l'Egypte ancienne." (Annales du service des antiquités de l'Egypte, Cairo, 1946.)
"La Cliquette, un instrument de percussion égyptien de l'époque copte." (Bulletin de la Société d'Archéologie copte, T. XIII, Cairo, 1950.)
"Fabrikationsmarken an altägyptischen Blasinstrumenten." (Die Musikforschung, year 3, vol. 3–4, Bärenreiter-Verlag, Kassel & Basel.)
"Le tambourin rectangulaire du nouvel empire." (Annales du Service des Antiquités de l'Egypte, T. LI, Cairo, 1951.)
"Abrégé de l'histoire de la musique en Egypte." (Revue de Musicologie, Nouvelle Série: Nos. 93–94, Paris, 1950.)
"Le métier de musicien au temps des Pharaons." (Cahiers d'Histoire Egyptienne, Série 4, fasc. 2, 1952.)

Articles by Hans Hickmann.

Fortunately, musical research in Egypt has had a new impetus in recent years, thanks to the manifold activities of the musicologist Dr. Hans Hickmann. A number of essays, ranging from the measurements of excavated instruments to the analysis of most recent trends in modern Egyptian music, mark the vast compass of his objects. Furthermore, these studies, though mostly dedicated to specified matters of organography, clearly indicate a new approach to old questions or long-established, but often wrongly accredited, facts. Here is an author who again is able to speak from personal contact with the materials, whether belonging to ancient or living folk traditions. Living on the spot, he is equally helped by the priceless treasures of archaeological documentation stored up in the Cairo Museum and elsewhere, and by the present-day musical practice around him which is not only one of the strongest among the Near-Eastern countries, but reveals such a wonderful anachronism of ethnic and historical strata—concerning styles and forms—that it may continually serve as living evidence of lost data. Here a great chance is given of establishing new interpretations and closer contacts between past and present, indeed between the most remote phases of musical history and prehistory, and the unwritten self-documentation of to-day. It is quite obvious that his

work could not have been done without the previous basic researches by such great musicologists as Curt Sachs, Henry George Farmer, or the late Robert Lachmann, who paved the way in both the methodical and ideological direction.

In "La trompette dans l'Egypte ancienne" we have a richly documented monography dedicated to the two famous silver trumpets found in the tomb of Tut-Ankh-Amen. Owing to their durable material and unchanged form, as well as their independence of tuning devices, we have here the unique phenomenon of a living voice resounding in our ears from times of antiquity.

The "Cliquette" is a kind of rattle, not unlike the orchestral form of castanets. Though a number of these had previously been excavated, they were never identified as musical instruments, and strangely enough, no iconographical representation of these little instruments seems to exist. Their use for rituals and half-magical ceremonials could be assured by means of comparison with some of their European counterparts, as still found in the folklore of Wales, France, Greece, or Switzerland.

Some authentic oboes from antiquity are investigated in "Fabrikationsmarken an altägyptischen Blasinstrumenten." These had evidently remained unfinished but show certain demarcations for the position in which the remaining holes should be. With the help of an old Beduin player, the author was able to show that the position of finger-holes on these ancient oboes, like that of the present-day folk instruments of Egypt, Arabia, or Hungary, was fixed and measured by pre-established norms of equal distances between two fingers, without any consideration for the unharmonic nature of certain tones produced in that "cosmological" way. But the knowledge of this procedure enables us eventually to reconstruct the ancient scales, and the musical aesthetics behind them.

Another essay on an excavated instrument, "Le Tambourin rectangulaire du Nouvel Empire," deals with the only drum in rectangular form used in the middle of the second millenium B.C. Like the rattle, it is a ceremonial instrument, and used exclusively by women. The study deals with connections and possible origins from Asiatic sources.

The decisive periods of Egyptian music are concentrated, with an extensive bibliography on the whole subject, in "Abrégé de l'histoire de la musique en Egypte." It is a translation of the corresponding article in the Encyclopedia *Die Musik in Geschichte und Gegenwart.*

In his latest publication, "Le métier de musicien au temps des Pharaons," we get a fine picture of Egyptian artists as known by name from remote antiquity to present-day; of their social functions and professional habits. Here, the organic line of happenings and the static character of the people behind the ever-changing scene, has been pointed out still more strongly than in the previous essays.

E. G.-K.

"Tva Kapitel om Svensk Folkmusik." CARL-ALLAN MOBERG. (*Svensk Tidskrift för Musikforskning*, Stockholm, 1950.) 44 pp.

1. "Tonalitetsproblem i Svensk Folkmusik."
2. "Ro, Ro till Fiskeskär."

The first of these two papers comprises a discussion on whether the major or the minor mode is the more typical of Swedish folk music. The subject is first treated scientifically by means of statistics derived from a study of the national collection "Svenska Låtar," and an accompanying sketch map of Sweden shows that the percentage of tunes in the minor varies from 3 to 45 per cent. in the different provinces. However, as "Svenska Låtar" is only a selection from a much larger number of collected tunes, Professor Moberg does not consider this system of reckoning to be definitive. Geographical conditions play an important part: the more remote and undeveloped the region, the higher percentage of tunes in the minor. The relationship between the voice and the native musical instrument also leads to modifications in tonality. Professor Moberg thinks that research into the tonality of north European folk music can hardly be successfully carried out without reference to Gregorian music.

In the second paper Professor Moberg undertakes a detailed study of the building up of folk songs from melodic formulae. With a view to discovering typically Swedish melodic formulae he chooses the well-known cradle-song "Ro, Ro till Fiskeskär," partly because of its great antiquity, and also because it has many variants. Over a hundred of these are printed, one under the other, for purposes of comparison. The whole of the material is subjected to minute analysis, and the relationship of the tune to folk songs of other countries, particularly Norway and France, is also discussed. A catalogue of the sources of all the variants forms a useful coda.

K. D.

"Från Kämpevisa till Locklåt: en Översikt Över det Folkmusikaliska Uppteckningsarbetet I Sverige." CARL-ALLAN MOBERG. (*Svensk Tidskrift för Musikforskning*, Stockholm, 1951.) 48 pp.

In this survey of Swedish folk music Professor Moberg traces the history of its collection and documentation from the seventeenth century to the present day, and considers the influence exerted by folk music, directly or indirectly, upon Swedish art music in the nineteenth century. At the end of the paper the contents are very briefly summarised in English, but this short paragraph gives little idea of the comprehensiveness of the treatment given to all the many ramifications of the subject. Systematic collection in Sweden did not begin until the nineteenth century, and even then, it was at first undertaken in a far from scientific manner by scholars who were not musicians. In recent years collectors have made a point of recording the exact place and date of collection, and radio technique has secured increasingly accurate results. Professor Moberg deplores the fact that played records are preserved in archives without their musical contents being transferred to written documents. He expresses the opinion that the work of transcribing them should be carried out by the same generation as made the recordings.

K. D.

"Ole Bull og Valestrand." ARNE BJØRNDAL. (Offprint from *Fra Fjon til Fusa*, 1950.) 46 pp.

"Edvard Grieg og Folkemusikken." ARNE BJØRNDAL. (Offprint from *Fra Fjon til Fusa*, 1951.) 32 pp.

In these two booklets Herr Bjørndal sketches the lives of two leading figures in Norwegian music with particular reference to their relationship with the folk musicians of their day. Each booklet is largely a collection of extremely graphic anecdotes giving a vivid picture of the exceptionally close contact that Bull and Grieg maintained all through their lives with outstanding Hardanger fiddlers, and showing how deeply the music of the two composers was influenced by native folk music which they constantly heard played in its natural setting. The gain was mutual, for both Bull and Grieg did everything in their power to encourage and befriend Norwegian fiddlers and to secure them recognition and appreciation.

The booklets contain a number of photographs of Hardanger fiddlers and their instruments, and music-type examples of a few folk tunes. They are likely to be as valuable to music-historians as to folk music specialists. The summing-up in each of the respective position held by these two outstanding personalities in the musical history of Norway makes enlightening reading.

K. D.

"Acculturation in North American Indian Music." WILLARD RHODES. Reprinted from *Tax: Acculturation of the Americas*, Vol. II; Proceedings of the 29th International Congress of Americanists. (University of Chicago Press, 1952.)

In a six-paged article containing two musical illustrations, Professor Willard Rhodes instances some of the varying effects on North American music of the impact of European culture, particularly through the medium of the church and the school. His researches

lead him to believe that the individual rather than the institution is the main agent of culture change, that acculturation in North American music is slight compared with what has taken place in other fields of native culture, and that Western European musical culture has probably accepted more from the Indian than vice-versa.

M. K.

GRAMOPHONE RECORDS

Collection Universelle de Musique Populaire Enregisirée. Établie par Constantin Brailoiu. U.N.E.S.C.O.—Conseil Internationale de la Musique—Archives Internationales de Musique Populaire, Geneve. 2 Albums; Discs 1–5 and 6–10. Obtainable from Musée d'ethnographie, 65, boulevard Carl Vogt, Geneva. 20 Swiss francs per album.

A project to initiate a World Collection (i.e., Anthology) of Recorded Folk Music was one of the first proposed and successfully launched by the International Music Council at its First General Assembly in Unesco House, Paris, January–February, 1950. In committing its editorship to Constantin Brailoiu the Council selected one of the best-qualified perfectionists in Western European folk music study. These first ten discs are evenly divided in two albums. Each disc is devoted to the music of a different people as follows: 1. *Haoussas* (J. Gabus, 1948); 2. *Suisses Alémaniques* (side I, Conrad Beck, n.d., side II, 1942, strip a, Paul Budry, strip b, J. Daetwyler); 3. *Écossais* (J. L. Campbell, 1948 and 1938); 4. *Roumains* (Constantin Brailoiu, 1938 and 1939); 5. *Italiens* (side I, strip a, L. Colacicchi and G. Nataletti, 1949, strip b, G. Nataletti, 1949, side II, G. Nataletti, 1948); 6. *Esquimaux Caribous* (J. Gabus, 1938); 7. *Francais* (F. Brunot, 1913, Roger Dévigne, 1948); 8. *Serbes* (Const. Brailoiu and R. Laufer, 1951); 9. *Judéo-Espagnoles*, Grèce-Salonique (Léon Algazi, 1951); *Grecs* (Mme. M. Merlier, 1930). All discs are 10 in. at 78 r.p.m. The archives from which they were reproduced are named on the labels.

A brief Preface by Ernest Ansermet, with both English and French texts, accompanies the first album. Each contains two 8-page pamphlets, one in French, the other in English, with five explanatory notes of about 300 words each on each disc. These seem to be addressed to a rather general public and do not always agree with the labels which carry what documentation there is. For that reason, the list given above was taken from the labels rather than the pamphlets.

Taken all in all, the ten discs are harbingers of a very fine series, carefully and lovingly presented. We understand that albums 3 and 4 are about to be released.

Since the collection will be used by serious students as well as by the general public, it might be in order to urge the Council to afford M. Brailoiu sufficient funds with which to prepare pamphlets worthy of the excellence of the material on the discs. No matter what documentation is on the disc, it can be but a minimum. Full requirements of the scholar or serious student should in any case be in the pamphlet. The archive number of the original recording should be listed for every strip. (Perhaps it is, here, by an unexplained symbol to the right of each title. But one cannot know.) It should also be made clear with respect to each strip whether it presents the whole original recording or only a part of it, and what part.

In his editorship of this important series, M. Brailoiu should be given scope for the creation of a model for emulation in future series. He is capable. He could even include notations of some of the musicologically more interesting examples. Such a venture as this is, of course, a mere sampling. There can be nothing exhaustive about it. It could, however, indicate a path for the making of larger, less fragmentary anthologies. This is not said for lack of appreciation of what M. Brailoiu has done, but rather to urge the Council to help him do what he could do.

C. S.

Formosan Folkmusic. 12 ten inch records. (American Victor—H.M.V. F. 1–12 A/B. Nos. R. 1056–R. 1079.)

This set of a dozen ten inch records comes as a great surprise. One had been conscious of Formosa as a place of great commercial importance in former centuries and very much in the fore in the political struggles of our days. As far as folk music was concerned, however, one had been inclined—if one had given it a thought at all—to surmise that its music would be Chinese or perhaps Japanese, at any rate not something so distinctive as to warrant an issue of twelve separate records, the outcome of a special recording expedition. The results before us have put us entirely in the wrong.

It appears that, next to the six million Chinese Formosans, there are about one hundred and fifty thousand people belonging to ten or twelve different tribes hidden away in the mountains in the East and South-East of the island. From the pamphlet accompanying the records, the work of Mr. Genjiro Masi, the president of the Japan Music Institute, we learn that these people are of Malayo-Polynesian origin and consequently basically different from the Chinese. They are hunters—even headhunters—and cultivators, growers of millet by the slash and burn method (shifting cultivation).

The set tries to give a bird's eye view of the music on the island, three records of the Chinese-Formosan music, the rest devoted to the music of those tribes—except that of the Yamis who live on an isolated little island off the South-East coast of Formosa. The author gives illustrations of exciting instruments such as nose-flutes, jews harps and musical bows, side by side with drums, flutes and instruments imported from the Chinese mainland. The records contain initiation songs, incantations, music of the Chinese puppet-show and some instances of entertainment music. On the whole the recording is disappointing, the sound seems often distorted and there is a good deal of surface noise. Still one is grateful for this glimpse into a completely unexpected world. It appears that the expedition which stayed in Formosa for some months in 1943, brought a great deal more back to Japan than has been published. All the musical instruments—both Chinese and tribal—nearly all the documents and photographs, and the greater part of the recordings were destroyed by fire in the war. This may be one of the chief reasons why the information given seems often so insufficient. Even with the introduction and notes to each separate record, one is left with an endless list of unanswered questions. It must be said too that the text is often very difficult to follow but usually one succeeds in grasping what is meant. Many riddles remain all the same because one is faced with such completely unexpected and inexplicable data.

One of the records contains their incantation at the sowing of the millet which is so strange and so utterly unlike anything heard in primitive music that one cannot believe one's ears. The intricate part-singing is unaccompanied and starts very low, moving up in semitones "till it reaches to an octave above the conductor's fundamental 'o.' . . . If this final harmony is produced with especial beauty and makes the perfect concord, the crops of the year are believed to be abundant and greatly rejoiced as a good omen." This magic importance of the purity of the octave-interval reached by chromatic stages by a group of homogeneous singers (that is to say not men and women or men and boys who sing in octaves anyway) is most odd and decidedly "unprimitive."

The, likewise unaccompanied, hunting incantation of this same tribe uses chromatic intervals and thirds, fourths and fifths in the true harmonic sense. A solo voice introduces it with a sequence identical with the opening bar of Schubert's "An die Musik," which shows that these "primitive" tribesmen have the basic harmonic intervals so much in their system that they can start right away with a jump down to the minor sixth. Another Bunun song "Pasila-Railas"—song of solitude—is in no way distinguishable from an American negro tune, neither in harmonisation nor even very much in voice production.

In spite of passing doubts, I think one may conclude that this is real and genuine stuff. It is high time that these most important phenomena be investigated with the greatest thoroughness. They may yield invaluable data for the study of comparative musicology apart from their unique importance in the field of cultural anthropology and, of course, their own intrinsic fascination.

A. A. B.

Music of the Australian Aborigines. 12 double sided 12 in. acetate records. Issued by the Australian Broadcasting Commission. Foreword and explanatory notes by Professor A. P. Elkin of Sydney University.

It is almost impossible for a layman with no knowledge of the Australian bush to estimate the inherent value of these recordings. That they are a valuable contribution to the comparative study of primitive music there can be no doubt, yet they have definitely puzzling features. This, the third set to be issued, consists of a selection of recordings made by Colin Simpson in the Northern Territory in 1948. This fact probably explains the inconsistency of the development level of the various songs and dances which are nevertheless to be found on consecutive bands. Some of them are exactly what one had expected (thinking of other primitive Asian and African music) to hear. Others are quite disconcertingly developed and display modal scales in tune, sung in what we would consider musical voices. Another disturbing fact is that all these tunes are in a form of F minor: do the Aborigines never change key? Once music has freed itself from extreme primitivity, different sounds usually become associated with different concepts and thus when actual tunes, in our sense, begin to appear they usually centre in exact pitch round the dominating idea, whether it be an animal, a spirit, etc. For some reason or other the Northern Territory people seem to use only frequency 342 as their mainspring, that is to say if these records are properly pitched at 78 r.p.m. Perhaps Professor Elkin could elucidate this interesting point. Another anomalous feature of this music is the surprising way melodic development has completely outstripped rhythmic development which remains in the incipient stages. The last record is devoted entirely to bush bird song and gives the student an excellent tonal *Ursprung* from which to start contemplating the whole series.

The A.B.C. is to be warmly congratulated for making these records available to the public.

N. F.

Gaelic Folksongs from the Island of Barra. J. L. Campbell, Annie Johnston, and John MacLean, M.A. Recorded by J. L. Campbell, President of the Folklore Institute of Scotland. Edited and transcribed by J. L. Campbell with the Collaboration of Annie Johnston and John MacLean, M.A. (The Linguaphone Institute for the Folklore Institute of Scotland.) Five double-sided records and explanatory booklet.

The Hebrides have for long been a happy hunting ground for collectors of folk songs. Marjorie Kennedy Fraser and her collaborator, Dr. Kenneth MacLeod, made their songs internationally famous. Her adaptations and arrangements may not meet with everybody's approval but they did give the songs to a wide circle of singers and audiences.

There are still hundreds of fresh songs or of variants to be garnered and the Irish Folklore Commission and Edinburgh University have recently been at work.

The booklet under review has been written by John Lorne Campbell of Canna, the President of the Folklore Institute of Scotland, and is one of great interest. It tells of the singers, the songs, and of the methods of collection. Not the least fascinating portion is the description by Annie Johnston of the process of waulking the tweed, a process which has inspired so many of the songs.

The songs were recorded in 1938 on a Presto J6 recorder driven by batteries and a converter and are, therefore, more notable for the actual material than for the quality of the recording.

Six of the songs were sung by Roderick Mackinnon who died in 1944 at the age of 86. He knew a very large number of songs of which Mr. Campbell recorded sixty-seven. Three of the songs were sung by Mrs. MacDougall who died in 1949 aged 73. Annie Johnston sings one song and assists in several choruses.

There are eight waulking songs, one narrative song and one "clapping" song. After the cloth had been waulked and made as thick as desired, it was rolled to the accompaniment of a clapping song—usually light and humorous and, of course, strongly rhythmical.

The booklet gives the Gaelic words and an English version of all the songs. Along with the records it makes a valuable contribution to one's knowledge and appreciation of the authentic melodies of Barra, an island which has always been renowned for its songs and its native singers.

H. W.

REVIEWERS

A. A. B.	Arnold A. Baké	J. B.	Josef Brožek
A. M. F.	A. Martin Freeman	J. S. W.	John S. Weissmann
B. H. B.	Bertrand H. Bronson	K. D.	Kathleen Dale
C. R.	Cvjetko Rihtman	L. K.	Leopold Kretzenbacher
C. S.	Charles Seeger	M. K.	Maud Karpeles
E. D.	Erik Dal	M. S.	Marie Slocombe
E. G.-K.	Edith Gerson-Kiwi	N. F.	Norman Fraser
E. J. N.	Edward J. Nicol	P. S.-S.	Patrick Shuldham-Shaw
E. K. W.	Evelyn K. Wells	R. P.	Roger Pinon
E. V. de B.	E. V. de Bray	S. M.	Solon Michaelides
F. H.	Frank Howes	S. P. B.	Samuel P. Bayard
H. v. d. A.	Hans von der Au	T. K.	Tola Korian
H. W.	Herbert Wiseman	W. R.	Wilfred Rhodes

ERRATA—Vol. IV

Page 15. Lines 8–9: Delete sentence beginning "on retrouve."
Page 30. Delete footnote.
Page 54. The second line of the second music example has been printed upside down.
Page 60. Last line of third paragraph: Substitute "*ikanje*" for "itranje."
Eighth line of sixth paragraph: Substitute "club" for "drum."
Frontispiece: Add "Reproduced by kind permission of Helen Carner."
Illustration facing p. 62: Add "Reproduced by kind permission of Jaap Kunst."

MIDORI NISHIZAKI in the dance of SAKURA (Cherry-flower).

[Frontispiece